

Fifteenth-Century Glass

... in ...

St. Peter Mancroft, Norwich.

By F. J. Meyrick.

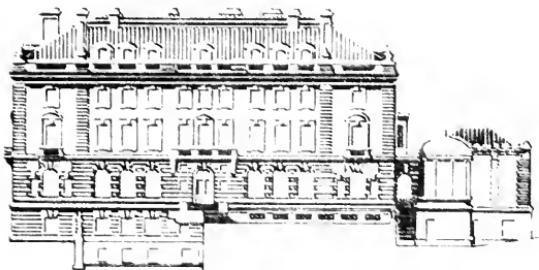
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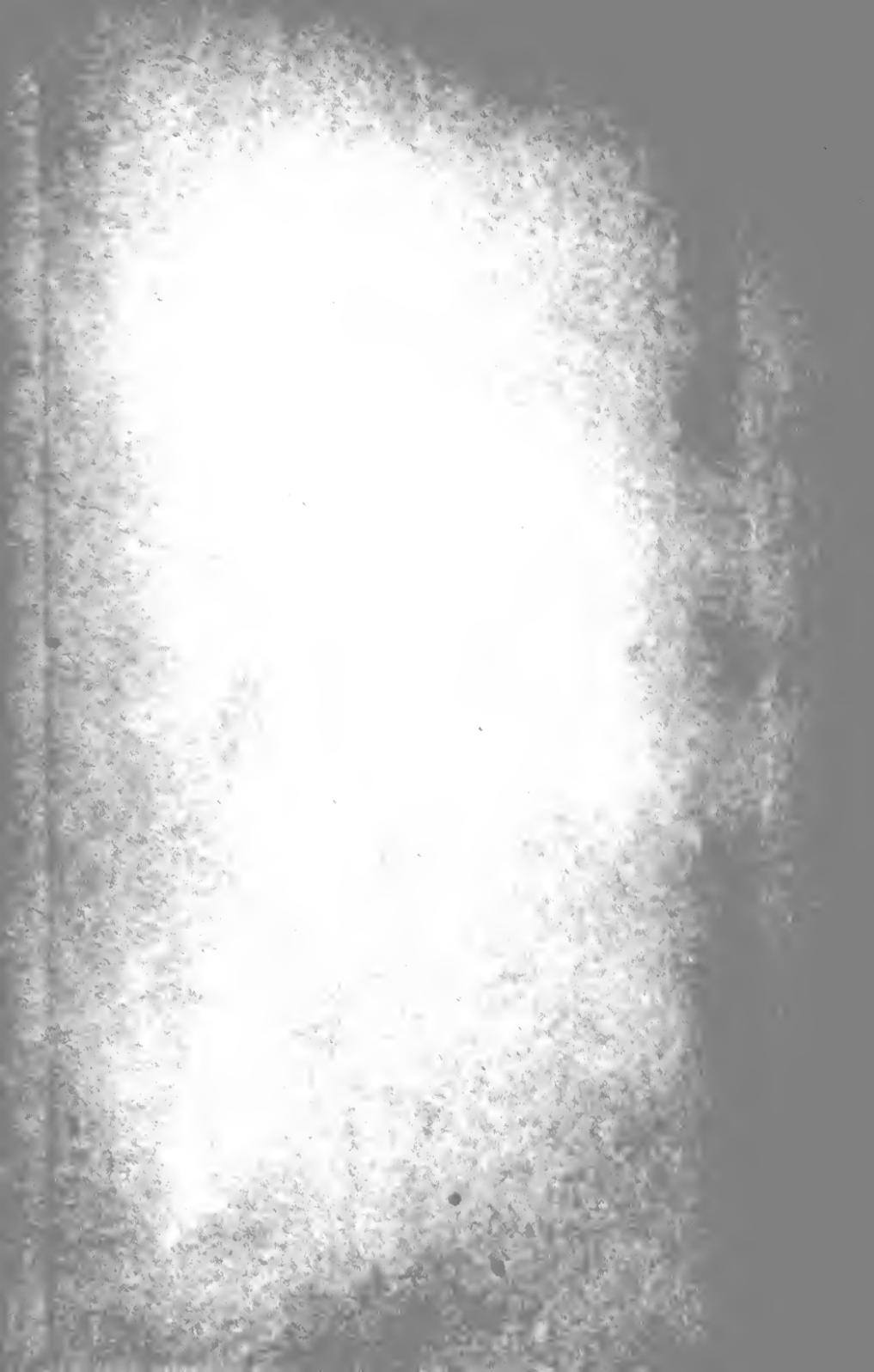
Sir W. B. Richmond, K.C.B., R.A.

33 Plates.

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THE CHANCEL WINDOW.

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Fifteenth-Century . Glass .

IN

The Chancel Window

OF

St. Peter Mancroft

Norwich./

By the Rev. F. J. Meyrick, M.A.

WITH AN INTRODUCTION BY

Sir W. B. Richmond, K.C.B., R.A.

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AFFECTIONATELY DEDICATED

TO

WALLACE KING AND JOHN CLAYTON

MY WARDENS,

AND TO

THE PEOPLE OF MANCROFT.



INTRODUCTION.

I would that every parson in the Kingdom read this book.

Reverence for the thought and art of the past is writ on every page, and it is put together with force and judgment.

To be a temporary trustee of a place of worship carries, with its other duties, one which should be ever before the mind of Bishop, Dean, Archdeacon, Rector and Vicar, a duty which has been too often neglected and sometimes abused in its application.

Care of the fabric, respect for everything it contains of whatever period so long as it is not vulgar ; respectful regard for all anterior labours of predecessors, no hasty or drastic changes, nothing in the nature of restoration done without careful consideration and consultation with honest experts, who will preserve and not destroy —in that spirit Mr. Meyrick has written his book.

The damages done in times not long ago to cathedrals and parish churches, great and small, by so-called "restorers" are irreparable. They have been committed by well-meaning but ignorant parsons, assisted by "stylistic" architects who have wrought more mischief, in perfectly good

faith, during the last 60 or 70 years, than occurred in iconoclastic periods of Puritan fanaticism as a revolt against beauty in every item of religious service.

Happily, a reaction has taken place, and is doing so more and more determinedly ; and with this awakening has come a higher sense of the obligations of trusteeship, and a growing respect, not only for the historical value of our churches, but for the art of periods each with characteristics in direction, selection, and taste.

Clergy as well as architects are becoming more conservative. They know more, and treat more reverently the *naïve* and sincere effort of primitive artists, as well as later and perhaps less interesting periods of religious thought and art. They respect the character in both, however different it may be, and seek rather to preserve than to destroy. This is right and wise. Every age, almost every decade, indicates some form of progression, hence it produces that which can never occur again exactly in like manner.

Although to the Gothic "purist" even of to-day, later forms of construction and decoration make a barbarous appeal, being not of "the Style," yet they present to the historian and the real lover of vital art records of the time of their design. No copy or travesty can possess the very slightest interest.

Our Churches reflected, and those unrestored by the "purist" still reflect, change of manner and modification of ideals. But if we break or even remove a link in the chain which binds us now to the sincere primitive efforts of our first masters, who are in a sense the parents of all who have followed on, we are as it were cutting out a page from a volume which presents historical growth.

We cannot afford to cut away one single branch from a tree which has its very roots in human nature—the Tree of Life of many blossoms and fruits which satisfy yearnings and feed the desire to create beauty.

And this instinct is respected in every line of the work before me, proving the arguments my words only enforce.

The amount of thought, the *naïve* symbolism, the graphic rendering of stories so that they may be "understood of the people," a quaint colloquialism, all of which went to the designing of the windows in St. Peter Mancroft, are delightful, but not astonishing, because we know the child-like spirit in which the stories presented were received and interpreted by artists, as well as writers, in an age of sweet simplicity, of faith, and also of an unconscious humour, even of gaiety, in dealing with sacred subjects.

The work of the artists of the 15th century can never be repeated, unless it is a growth from a virgin soil unspoiled by over and artificial cultivation.

If the same spirit appears again in art, it will come as the result of a simpler life, perhaps of a narrower and more concentrated outlook, breathing a Faith equally intense if differently expressed. For great art has always flourished best in ages of great faith or belief in something outside mere materialism.

If this is true, can we omit care in the preservation of every item of work in places where people congregate, places which are as Universities to the many, where the living voices of art record the very soul of every epoch ?

But if we note only the ecclesiastic symbols employed, however expressive they be, in the window, which Mr. Meyrick has so aptly described and so diligently unravelled, we only do part justice to its limners. Characteristics are maintained, the various groups of figures which fill each panel are of masterly distinction. The types of men and women are distinct one from another, and the colour, whether considered separately or as a whole as an impression, is as masterly and refined as the design. Few tints have been used, but their places in the general

scheme are so accorded, and scattered so judiciously in harmonies, that the most advanced artist of to-day may indeed learn much from the satisfying work of primitive craftsmen.

All praise is due and must be accorded to Mr. G. A. King, for his care and reverence in dealing with a by no means easy task.

Mr. Meyrick's book is sympathetically arranged, and is marked by careful scholarship ; his appreciation of artistic merits is evident, shewing the love he bears to the precious fabric and all its contents as its temporary trustee.

One may be permitted to hope that this book will find its way into every parson's and churchwarden's library, and prove to act as a stimulus for similar devotion and exertion to many another trustee of sacred buildings.

With an apt quotation from the writings of Leonardo da Vinci, I close this little preface : "In Art we may be said to be the grandsons of God."

W. B. RICHMOND.

Oct. 18th, 1911.

A WORD OF THANKS.

This little book is the result of notes I made on the glass of the Chancel Window of St. Peter Mancroft in 1907, when that glass was in Mr. G. A. King's studio.

I would like to gratefully acknowledge Mr. G. A. King's courtesy and also the help I derived from some notes of his on the window which appeared in the second part of Vol. XVII. of the papers printed by the Norfolk and Norwich Archæological Society.

I am also indebted to the Committee of that Society for the loan of nine beautiful blocks, viz. : Plates iii. to vii., ix., xviii., xxi., and xxvi. These blocks are taken from photographs by Mr. E. L. King.

All the others, excepting plate xxx., are from photographs taken by Mr. A. W. Oxbrow, at one time Warden of St. Peter Mancroft. Mr. Oxbrow by his forethought, his very great skill and infinite pains, has made it possible for me not only to illustrate this little book with really beautiful pictures, but also to produce it at a price which would otherwise have been quite out of the question.

My hope is that these notes will help those who worship in Mancroft and in all other beautiful churches to realise with what devotion and skill Englishmen in past ages adorned their parish churches, which are one of the glories of our land.

F. J. MEYRICK.

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E

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CHAPTER I.

THE CHURCH AND THE WINDOW.

The parishioners of St. Peter Mancroft claim that their Church is, for its perfect proportions, its delicacy and lightness of structure, unrivalled among the 15th-century parish churches, not only in their own city of Norwich, but in England. When we remember that the so-called perpendicular style is one of the peculiar graces of English architecture, we realise how daring is this claim.

For 350 years a Norman Church stood in the Magna Crofta Castelli. Ralph de Guader, Earl of Norfolk, was the founder. This Guader, together with two other Earls, conspired against his master, the Conqueror. His plots failed, and he fled to Brittany, finally to die crusading in the Holy Land.

Wala, one of William's chaplains, was presented with the church. Joining the Monks of Gloucester, he gave the church to that Abbey.* On the then Bishop of Norwich refusing to allow

*See Note A at the end of this Chapter.

the church to be appropriated by the Monks, St. Peter and St. Paul Mancroft became a Rectory in the gift of Gloucester Abbey till the year 1388, when it passed to the Dean and Chapter of the Collegiate Church of St. Mary's-in-the-Field.* This magnificent Church of St. Mary's stood little more than 100 yards south-west of St. Peter and St. Paul. It was served by a Dean, Chancellor, Precentor, Treasurer, seven other Prebendaries, and six Chantry Priests or Salaried Chaplains.†

The Dean and Chapter had a noble ambition and a glorious opportunity. Their ambition was to re-build their newly-acquired church, and to re-build it and re-furnish it as perfectly as their sense of worship, their love of beauty, their claim on the affection and generosity of Norwich citizens would allow. Their opportunity was this—Norwich was a wealthy city, and, as it appears, a city grateful to God for her prosperity; and the parish of Mancroft was probably the home of the wealthiest citizens of this wealthy city.

However, the Dean and Chapter were in no hurry. They hoped to build not for their own glory and for to-morrow only, but for God's glory

*See Note B at the end of this Chapter.

†See Mr. Hooper's "Notes on the Church," p. 4, published by
Goose & Son.

and for all time. They waited from 1390 to 1430. At the close of these forty years of expectation, few of the old chapter could still be living. But they were comforted, for legacies and gifts of every sort came pouring in. Then at length the first stone was laid. Still there is no hurry. The old men had taught their younger brothers to be patient. So noble, so disinterested were their ambitions, that college and parishioners alike could afford to wait. For five-and-twenty years were the builders at work. Men had time to carve and paint the delicate rood screen, the miserere seats, the wonderful font cover, the images of many saints. The glaziers need not hurry as great windows were filled with painted glass. The vestment makers and "coverlette weavers" of the parish could afford to spend many a happy hour as quietly they did their work. The Norwich goldsmiths, probably unrivalled in their day, could give of their very best. And so at length, in 1455, the new Church was consecrated, just sixty-five years after the Dean and Chapter of St. Mary made their great resolve.

Since then the greed of Protector Somerset and his friends, the ill-placed zeal of the Puritans, still more the culpable indifference and neglect of the 18th century, and the vandalism of the early

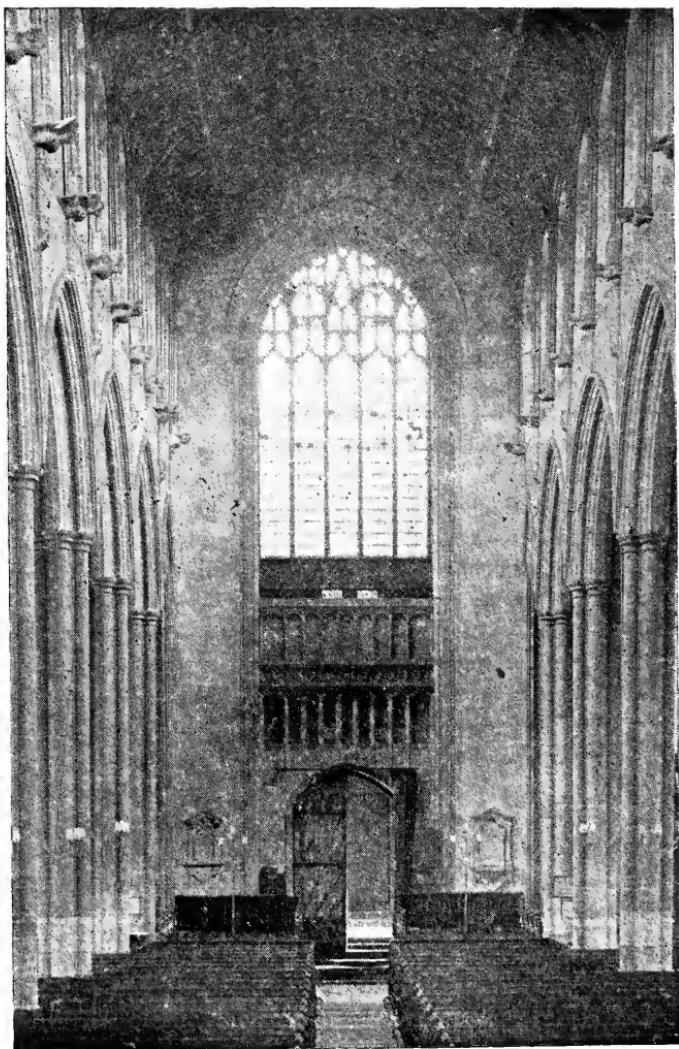
19th century, have robbed the Church of much of her glory.

On the other hand, time and weather have added to her beauty. The fabric at least stands practically as it stood 450 years ago. There are the same delicate pillars, the same exquisite arches. There are the thirty-four clerestory windows lighting up the splendid timber roof. There is that rare feature—the wooden fan-like groining. There is the same towering arch, through which the great west window pours the evening sunlight up the Church.

Plate I. Above all, there is the great east window. Has any window in the world a finer setting? It reaches right up to the timber roof which frames its tracery; while on either side—there being no chancel arch—pillar, and arch, and clerestory seem made to enhance its beauty.

And the glass in the window—if, as we hope to show, each pane has its own detailed delicacy, its own lights and shades, its own pathos or humour, so, taken together, these panes unite to make a dancing lake of silvery light.

When we remember the glass was not originally designed for this window, and that it is, as we shall show presently, the salvage of many broken windows, it helps us to feel what an exquisite harmony of shimmering lights must have once rippled round the Church.



THE WEST WINDOW.

The glass is thoroughly characteristic of its period. When, in the 15th century, artists on the continent were employing stronger and deeper colours in their flamboyant windows, the English window painters working for windows of stern and reserved design were softening their tints and lowering their tones. So the windows of the Church, in spite of their rich rubies and transparent blues, were like great sheets of silver, sparkling with jewels. Combine any number of them, and you find they harmonise.

The very fact that the panes have been shattered and the small fragments leaded has added to the sparkle of the window. Each little scrap of coloured glass seems to catch and concentrate the rays of light, while the very lead gives a steady tone to the glass that it supports.

It has been the writer's good fortune for ten years to see the window almost every morning and evening, winter and summer. He knows its varying moods, though he is quite incapable of describing them. This, at least, he knows :—In the early morning, with the eastern sun shining through the glass, the effect is that of dazzling splendour. On a September evening, when the rays of the setting sun pour through the western window on to the eastern glass, the effect is quieter, but the window is all alive with ripples **Plate II.**

of living light. While in the morning the "setting" of the window (*i.e.*, the roof, the pillars, the arches) is comparatively dark in contrast to the blaze of sunlight on the glass, in the evening for the few days in the year when the westering sun lights up "the frame," and brightens pillars, arch, and roof, then the chancel window has a beauty, quieter and richer. Again, late on a summer night, when the sun has set, though the sparkle and the glitter go, yet the blues and rubies quietly retain the rays of the sun that is set; or, again, early on a winter's morning, it is wonderful to see the dawn gradually lighting up the glass, and with rosy fingers making the jewels glitter.

The window, like all great things in nature, art, and literature, grows on you when you love it. It is strangely satisfying, and has a bewitching power of soothing the spirit, pacifying a ruffled temper, and quieting an uneasy mind.

NOTES.

A.—In the cartulary of the Monastery of Gloucester we find among the donations to the monastery, “Walo de Sancto Petro dedit ecclesiam Sancti Petri Northwicensis in foro, et seipsum, ecclesiæ Sancti Petri Gloucestræ, tempore Serlonis Abbatis.”

Also “Rex Willelmus conqueror dedit ecclesiæ Sancti Petri Gloucestræ ecclesiam Sancti Petri Northwicensis quæ est in foro, et confirmat. Thomas Cantuariensis Archiepiscopus confirmat eandem in proprios usus, et petit a Willelmo Northwicensi episcopo ut idem faciat, tempore Serlonis Abbatis.” (Vol. i., pp. 102 and 103.)

The Conqueror confirmed Wala’s action with the following charter:—“Ego Willelmus, rex Anglorum, petitione Serlonis Abbatis mei de Gloucestre et quorundam optimatum meorum, dedi et concessi, et hoc præsenti scripto meo confirmavi Deo, et ecclesiæ Sancti Petri de Gloucestre . . . unam ecclesiam in foro meo de Norwiz, cum omnibus ad eam pertinentibus.” (Vol. ii., p. 186.)

Wala, or Walo, was very probably persuaded to give himself and his Church to the Abbey of Gloucester by an old friend, Serlo. Serlo, like Wala, had been a chaplain to the Conqueror. He was Abbot from 1072 to 1104, and proved himself a man of great character and power. Before becoming Abbot, Serlo had been first Canon of the Church of Avranches, and then a monk in the Church of Mont St. Michel, in Normandy.

B.—We get the following facts from “Blomefield’s History” :—“On March 19, 1374, Sir Adam Damport, the last Rector, was presented by the

Abbot and Convent of Gloucester, who in 1383 obtained licence *in Mortmain* to convey the avowson to John de Pyeshale and Tho. More, Clerks, Robert Ashfield, Barth. de Salle, Nic. de Blakeney, and others, who were to convey it to the Dean and Chapter of St. Mary in the Fields, which they accordingly did, by their deed bearing date in 1388, with liberty to get it impropriated, and so hold it to them and their successors, paying the old Pention of 4*l.* a year to the Abbot of Gloucester ; of which Pention also, afterwards, they obtained a perpetual Lease from the Abby ; it is plain that the Church was soon after impropriated, for the Dean and Chapter of St. Mary held it as such, and never presented any Rector or Vicar, but took the whole Profits to themselves and nominated a Parish Chaplain. In 1441, the whole Profits were assigned by the College to re-build the Chancel, and the Parish Chaplain, and all that served here, remitted their stipends this year for that purpose."

In 1492 the parish chaplain had as his assistants eleven other priests, and was sometimes called "the Prior of St. Peter in Mancroft."

CHAPTER II.

THE STORY OF THE WINDOW.

During the reparation of the chancel of the Church, in March, 1908, it was found that the mullions of the Great East Window were so worn away by time and weather that they had to be replaced. It was also found that the beautiful 15th and 16th century glass was almost falling from its leading.

Accordingly every pane had to be removed and every piece of glass re-leaded. This gave a unique opportunity of studying this really wonderful glass, the detail of which it is impossible to realise when it is in the window.

The glass itself was not designed for this window, and has a curious history.

During the 15th, 16th, and the first half of the 17th century, many, if not all, of the great windows of this Church were filled with painted glass, mostly of 15th and 16th century workmanship.

In 1648 the windows of the Church were blown in. The circumstances were as follows :—

At the end of 1647 there was much discontent among the Royalist apprentices at, *inter alia*,

the non-observance of Christmas Day. The Puritans, in their turn, complained that their ministers were slighted and that the ejected clergy of the Church of England had too much attention paid to them.

In 1648 we find the Roundheads petitioning Parliament that the Mayor, Mr. Utting, who favoured the Royalists, should be deposed from office, and that Mr. Alderman Baret, a Puritan, should take the Mayoral chain.

As a result of the petition, men were sent to Norwich to carry Mr. Utting to London. This the Royalists determined to prevent, and a riot ensued. The houses of many prominent Roundheads were broken into and plundered, and at last the "Committee Room"—a house in Bethel Street, used for the storage of arms and gunpowder—was attacked. In the confusion the gunpowder exploded, many persons were killed, and the site wrecked. The windows of the neighbouring churches of St. Peter Mancroft and St. Stephen were blown in.

The following entries in the Mancroft parish registers for April 25th, 1648, are significant :—

"Burials, 1648.

"Nathaniell Tofte from Ben Bakers, slain by gunpowder.

"Richard 'fllaile servant to Edward Wolfe, slain by gunpowder.

"Thos. Sewell servant to Thos. Howese, slaine by gunpowder."

In the Churchwardens' Accounts for 1649 we read :—

"Pd. to Jo: Wren Carpenter for boarding upp the East window £003 . 00 . 00"

"Pd. for beere for the workmen to take downe the boarding at the east window £00 . 02 . 00"

"Pd. for beere for the workmen spent at several times at the boarding upp of the East window £00 . 01 . 06"

Two years later a great cloth was hung up to keep the east winds out, as is shown by the following entries :—

"To Sam Parker for taking downe the great stones & hanging upp the great cloth before the window £000 . 08 . 00"

"Pd. for sewing the cloth being rent £000 . 01 . 4"

"To Mr. Smiler for five poles and to the carpenters and masons for their labour about the great window £000 . 08 . 6."

Apparently the "great cloth" did not suffice to keep out our bitterly cold east winds, and the next entry is interesting :—

"To Charles Spendlowe for the Sayle Cloth £001 . 06 . 0"

The workmen who hung the sail paid 4/6 to "good wife Thunder for bread & beere."

During these years (1648-1651) it seems the windows of the Church remained as the explosion at the Committee Room in Bethel Street had left them. We can imagine their appearance. Here and there a panel stood complete, but for the most part the windows stood wrecked, the enticing target of the small boy's stone.

At length, in 1652, a special Church-rate was levied, and the East Window was re-glazed. We may suppose that such glass as was not completely ruined was now collected and placed in the East Window.

The following are among the entries of this year :—

“To Martine Morley for the rerectinge & reprise of the East windowe £0055 . 00 . 00.”

“To William Rutter glazyer for the glazeing of the sayd East Window & other glazeing work in the Church £0013. 04 . 06.”

“To John Mathewe for the Rate booke makeinge for the great windowe £000 . 02 . 06.”

From 1716 to 1746 the wardens paid various sums “for lead and glasse,” or to glaziers, *e.g.* : in 1716 £4 . 3 . 0, in 1720 £6 . 9 . 11, in 1729 £2 . 12 . 0, in 1732 £7 . 8 . 4, in 1733 £4 . 8 . 9, in 1737 £6 . 11 . 6, in 1741 £15 . 0 . 3 to Ward, glazier ; and in 1746 £10 . 12 . 0 to the same glazier.

In 1721 one shilling was paid to a man "for watching ye Church when ye window was down." It is impossible to say what window "was down," though we may be sure it was not the East window, on repairing which £55 had been spent in 1652.

However, 20 years later—in 1741—£15.0.3 was spent in repairing the great East Window, for two very interesting inscriptions are scratched on the pane in which St. Peter is represented as speaking with a monk. Upon the monk's habit we find the words: "Jön Sendall, new rought This Window in the year 1741." The other inscription runs: "Thomas Dixon, glazier, Nov. 29, 1741 . . . This Pane." From this we know that Mr. Ward, the glazier, employed John Sendall and Thomas Dixon in 1741, and that both these workmen left the record of their work on the glass itself. 4 G.

CHAPTER III.

THE DONORS.

To turn to the window as we have it to-day. Seven central panels are the work of Messrs. Clayton & Bell, and were put up in the year 1881. Before that a very crude and unsightly figure of St. Peter, put in in 1837, filled the central panel. All the rest, except a few pieces of still earlier glass, is of the fifteenth and early sixteenth centuries.

Before 1908 the 35 old panels were in any or rather no order. Many, which were thought to contain nothing but fragments, on close inspection proved to be almost perfect pictures and parts of beautiful series. Mr. G. A. King, who was responsible for the re-leading and cleaning of the panes, is not only an artist of real talent but an archæologist whose knowledge proved most valuable. It was found that of the 37 panes four represented donors and their families. These were placed in the two lower corners of the window. The left-hand corner pane represents members of the Garnysh and Ramsey families. The two armed figures at the prayer desk are Edmund and Sir Christopher Garnysh. The







1 B.
PLATE IV.

figure of Edmund is perfect. The head of Sir Christopher has been replaced by that of one of the apostles. Sir Christopher, a gentleman usher of the King's chamber, fought in France in 1513 and was knighted for his courage. He died in 1534, after holding important posts under Henry VIII. In the spandrels will be seen a Tudor Rose. The date of the window is about 1535.

The next panel represents Thomas Elys and Margaret his wife. Elys was three times Mayor of Norwich and once burgess in Parliament. He died in 1487. The historian Blomefield tells us Elys and his family glazed the windows in the Jesus Chapel. He is kneeling in his Mayor's robe, a gorgeous red dress lined with green and edged with fur. From Margaret's girdle hangs a rosary. Like Sir Christopher Garnysh, Margaret Elys has been given a head that does not belong to her. This borrowed head is nearly 200 years older than the rest of the panel, and is dated about 1330.

In the opposite corner of the window are also two donors' panes. That on the left represents the Elys family, while kneeling figures in the lower right corner pane represent an unknown donor with his wife and two daughters. All these figures are robed in gowns of glorious

I B.
Plate IV.

1 F.
1 G.
Plate V.

blue. Over the group is a scroll on which is written a verse of a hymn addressed to the Blessed Virgin :—

“ Maria Plena Gracie
 Mater misericordiæ
 Tu nos ab hoste protege
 In hora mortis suscipe.”*

This we may translate :—

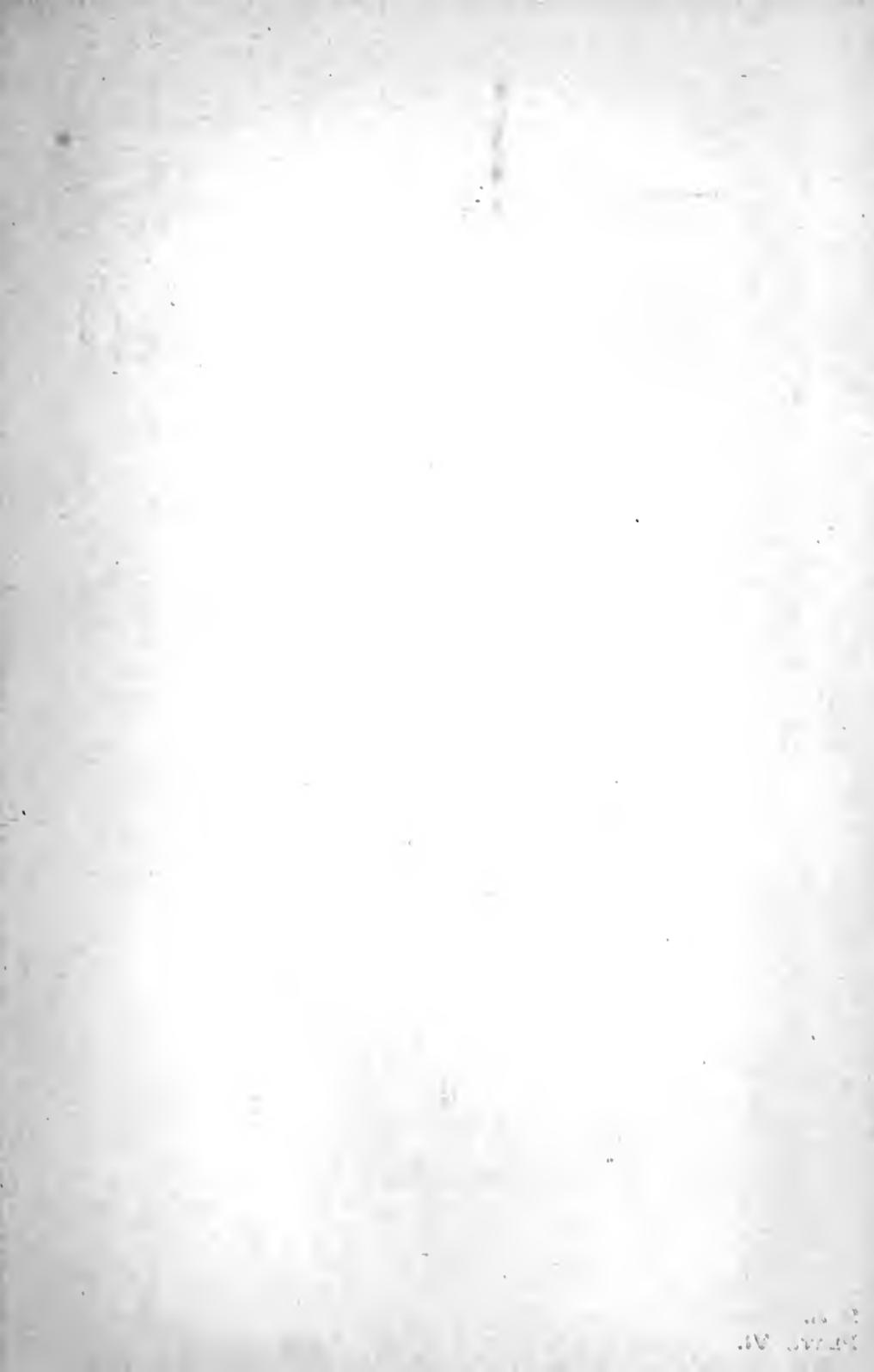
“ Mother Mary, full of grace,
 Mother of pity, shew thy face.
 Protect us from the enemy,
 Support us in death’s agony.”

Unfortunately one of the daughters’ heads has been replaced by that of an apostle. Mr. G. A. King dates this window at about 1440.

*See “Breviarum Romanum a Francisco Cardinale Quignonio,”
 A.D. 1535, p. 187.









2 A.
PLATE VI.

CHAPTER IV.

THE INFANCY OF CHRIST.

In the second row we have a series of pictures depicting the Infancy of Christ. We may date these at about 1473.

The first is a most beautiful representation of the Annunciation. Gabriel kneels before the Virgin, carrying his rod or staff of office as God's own messenger. The scroll over his head contains the words, taken from the Vulgate :—

“Ave gratia plena Dominus tecum”

[Hail, full of grace, the Lord be with thee].

The Virgin stands in an attitude of awe-struck submission, her crowned head slightly bowed and her hands crossed upon her breast. She wears an exquisite robe of gold diaper work with her blue cloak thrown over her shoulders. She has obviously been interrupted at her devotions. The book lies open on the prayer desk, which is draped with a delicately-wrought covering. The symbolic pot of lilies stands by the desk. Above the Virgin's head are three beautiful monograms containing the letters **M A R I A**.

A most interesting and very rare feature of this picture is the representation of the embryonic

**2 A.
Plate VI.**

Christ descending in the ray from Heaven. On His shoulder He bears a T-shaped cross. There is the usual symbol of the Dove.

There is a 14th-century fresco of the Annunciation by Quariento at Bassano, in which our Saviour is descending, as here, in the form of infant towards the Virgin. This treatment of the mystery occurs in Italian pictures of the 15th century, and is evidently a resuscitation of the old Gnostic doctrine which maintained that our Saviour "passed through the Virgin like water through a pipe," partaking in no respect of her substance.*

In 1561, Bishop Parkhurst required that throughout his Diocese of Norwich "all pictures or paintings of the descending of Christ into the Virgin in the form of a little boy at the Annunciation of the Angel be defaced and removed out of the Church."† Mercifully our window escaped, probably thanks to the fact that no Archdeacon, Incumbent, or Church-warden was aware of the existence of this "impiety."

In the Church of East Harling there is an Annunciation almost identical with this—clearly by the same hand. The same artist probably did work for St. Peter Hungate, Norwich. It is

See Lord Lindsay's "Sketches of Christian Art," vol. ii., p. 105.

† Dr. Frere's "Visitation Articles."



From a Drawing by Mr. G. A. King.



2 B.

PLATE VIII.

interesting to compare the beautiful head of St. Gabriel which has been preserved in that church with the Gabriel in St. Peter Mancroft and East Harling.

The words on the scroll above the Virgin are :—

“Ecce ancilla domini”

[Behold the handmaid of the Lord].

The next of this series is a picture of the Visitation. The Virgin stands on the left with her blue robe thrown open and revealing a beautiful golden-coloured dress. The scroll bears the words :—

“Magnificat anima mea Dominum”

[My soul doth magnify the Lord].

Elizabeth has a gorgeous ruby-coloured cloak brooched at the neck. Her dress is white, with yellow diaper work. Behind Elizabeth stands an attendant. It is possible that this figure had no place in the original picture but is an inserted fragment. The scroll over Elizabeth runs :—

“Unde hoc mihi ut veniat ad me”

[Whence is this to me that she comes to me?].

In the background is a representation of a 15th-century church. A dove has settled in a pine tree which is covered with fir cones. The dove was, it may be, suggested by the legend that tells how the suitors of the Blessed Virgin

2 B.
Plate VIII.

were commanded by a voice from the Sanctuary to lay their rods on the Altar in order that the Holy Dove by descending upon one of the rods might show which of the suitors would fulfil the ancient prophecy. St. Joseph, an old man and a widower, thinking it unseemly that such an aged man should marry a tender virgin, did not present his rod. On his doing so the Dove at once descended on it, and it budded.

“From Jesse's root behold a branch arise,
Whose sacred flower with fragrance fills the skies,
Th' eternal Spirit o'er its leaves shall move,
And on its top descends the mystic Dove.”*

2 C. **Plate IX.** Panel 2 C represents the visit of the Shepherds. The Virgin sits on a bed nursing her new-born Child. On the bed there lies a beautifully-worked coverlet. [In the 14th and 15th centuries coverlet weaving was a very flourishing industry in the parish of St. Peter Mancroft. There are many entries in the parish registers describing parishioners as “coverlette-weavers”]. At the foot of the bed is a Dutch brazier at which an attendant in a red robe and white veil is warming swaddling clothes. The artist could only conceive of Christmastide in connection with the cold of an East Anglian climate. In the York mystery play, “The Journey to Bethlehem; the Birth of Jesus,” Joseph, standing outside his hut, speaks thus:—

*Pope's “Messiah.”



“A ! Lorde, what the wedir is colde !
 Ye fellest freese yat evere I felyd,
 I pray God helpe yam yat is alde,
 And namely yam yat is vnwelde.”

St. Joseph sits in a quaint little armchair, wearing a pink frock, red hat, and slippers. He leans over the fire. The artist seems to have deliberately made St. Joseph as insignificant, almost as ridiculous, as possible. As we know, this was done in order to emphasise the fact that the Blessed Virgin was the Mother and Joseph only the guardian of Christ.

To the right are three shepherds very intent on giving glory to God by blowing wind instruments. The shepherds are just the rough, merry men depicted in the York mystery plays. There, they, like the Magi, make their offerings—the first a brooch with a tin bell, the second two cobb nuts on a ribbon, the third a horn spoon that holds forty pease ! When startled by the vision of angels, their cries—“We ! howe ! colle !” (Whew ! Oh ! Golly !)—are as unconventional as their gifts. How much the writer of the old play and the painter of these scenes would have had in common.

Standing by the bed are two beautiful angels with outstretched wings. Behind is the manger with the ox and ass, and upon the roof of the stable are two more angels.

They have removed part of the roof in order to ensure that the great star, which is very prominent, may be able to shine upon the Holy Child. The conception of the four angels suggests Italian influence.

2 E. The two next panels are really one picture,
2 F. representing the Adoration of the Magi.

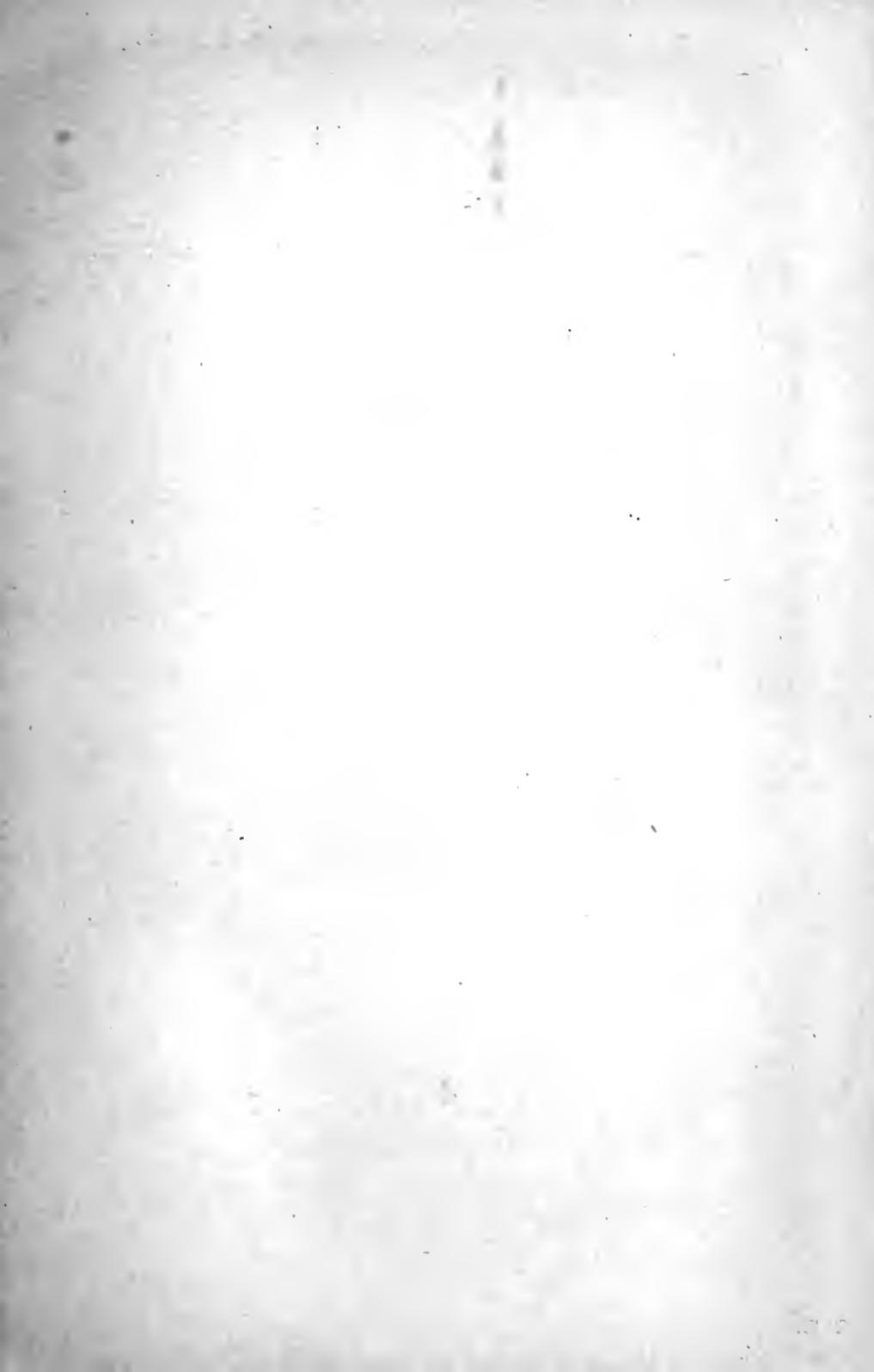
Plate XI. The Virgin sits on a bed holding up her Child, who, infant though He be, is, as King of kings, in the act of blessing with uplifted hand the adoring Magi. The bed is covered with a white coverlet: the blue hangings are beautifully worked. At the foot of the bed there is a stool on which stand a bason and ewer.

The face of the Virgin has been lost, and an angel's, probably Gabriel's, put in its place.

St. Joseph is, if possible, still more undignified than in the former picture. He sits in the same low chair and leans on his staff. His turban is red and his frock blue.

The star is again very prominent. The angels on the roof are again busy removing thatch.

Plate X. One of the Magi kneels, offering a cup in which are seen golden coins. He wears a fur-lined ruby-coloured robe. On the ground in front of him is his bejewelled crown. The King in the centre is also kneeling. In his left hand he holds an incense boat; his right hand rests





2 E.
PLATE X.



on his studded belt. He is clad in a purple cloak with a gorgeous ermine tippet. The youngest King stands with his eyes fixed on the Child. He holds a great golden vessel in which to offer myrrh. His robe is blue in colour. The face of the central King and of the High Priest in the picture of the Circumcision are clearly from the same model.

In the back-ground are three mounted attendants. Their horses are most richly caparisoned.

It is interesting to remember that the Church of St. Peter Mancroft once possessed a Brass inscribed with the names of the three Kings. It was supposed to possess great power as a charm against "falling sickness" or epilepsy. It bore a Latin inscription to the effect that Jasper brought myrrh, Melchior frankincense, Balthasar gold, and how they could ward off epilepsy. The Norfolk Church Historian, Blomefield, thus translates the lines on the lost Brass :—

" Myrrh, frankincense, and gold the Eastern
Kings

Devote to Christ, the Lord, as offerings,
For which all those who their three names
do bear

The falling sickness never need to fear."

The bodies of the three Kings—so runs the legend—were brought to Cologne by Archbishop Rainald in the 12th Century.

2 G.
Plate XII.

The next panel is a very vivid representation of the Murder of the Innocents.

The artist relies almost entirely on the action and not on the face-expression ; for example, King Herod is in the act of murdering a child, but his face bears a most benign expression.

To the right stands a soldier holding up on his sword the corpse of a child. The broken-hearted mother is trying to strangle the man who has thus impaled her child.

In the foreground a father is pleading for his infant's life. He is too late, for the cruel blow has been already struck. The mother has turned her eyes from the horrible sight and tries to draw her husband out of danger.

Once more one is reminded of the infinite pathos of the York mystery plays, where a broken-hearted mother cries :—

Allas ! for doule I dye
To sauе my son schall I,
Aye whils my liff may last.

Another cries :—

Ye Knyght vpon his knyffe
Hath slayne my sone so swette ;
And I hadde but hym allone.

Neither of the mothers have expressions of frantic agony, nor, as in another series of pictures in the window, are the faces of the soldiers brutalised. The only face which has pathos



2 G.
PLATE XII.



S. A.
PLATE XIII.

in it is that of the father as he begs for the child's life.

The infant slain by the soldier who stands in the foreground has been snatched from a cradle.

In the left hand panel of the third row we **3 A. Plate XIII.** have a realistic picture of the Circumcision.

The High Priest, robed in ruby vestments and mitred, is seated on a canopied throne. The attitude of the Blessed Virgin is very touching. Her right hand is uplifted as though to ward off any pain from the Child, to Whom she offers her breast. St. Joseph, leaning on a cross, bends over the Mother and Child, and by him stand a man and woman. The whole group speaks of the tenderest sympathy. The figure behind the High Priest is a fragment not belonging to the panel. The foreground is enriched with most delicate flowers.

Thus we have to-day the series of pictures, which speak of the infancy of Christ, practically complete. Over four centuries ago they were placed in some window in the Church. For over 200 years they have probably been in the East Window, though so scattered that their interest was largely lost. They are now replaced in their right order below the other series which speak of the Passion of Christ and of the life of St. Peter.

CHAPTER V.

THE PASSION OF CHRIST.

We now come to three panels representing the Passion of Christ. Mr. G. A. King would date these at about 1480.

3 B.
Plate XIV. The first panel (the second from the left in the third row) depicts three distinct scenes. In the upper half, which is somewhat fragmentary, our Lord is being crowned by two soldiers with thorns. In the lower half, three merchants are, with hooked instruments, driving these same thorns into the sacred brow. Does the artist suggest that by the greed of men our Lord is ever tortured? The face of Christ and the crossed hands are infinitely pathetic, while the faces of the richly-clad merchants are cruelly brutal.

In the right-hand corner of the picture is a little scene which speaks volumes. A gorgeously-vested and mitred high priest and a sleek scribe are shaking hands—congratulating each other on their victory. It would almost seem that in the artist we have found a great prophet telling





3 C.
PLATE XV.

the world, as he paints the merchant, the high priest, and the scribe, that it is the abuse of wealth, of ecclesiastical authority and of learning, that is ever crowning Christ as Man of Sorrows.

In the next panel there are also three scenes. Our Lord, covered with the wounds caused by the lead-weighted whip and with every sign of weakness, is being disrobed in preparation for crucifixion. Again it is strange that it is no brutal soldier, but an exquisitely-dressed courtier, clad in a rich turban and a fur-edged jacket, who is in charge of the Victim. To his belt is attached a jewelled pouch through which a dagger is thrust. Behind him stands a man holding nails.

In the foreground are three dice, thrown not by a soldier but by a polished gentleman. The dice lie upon Christ's purple robe. This gambler, like Noel Paton's "Man with a Muck Rake," cares for nothing except gain. A Christ may suffer, but he must win. To the right a man is murdering another, for the love of getting is the root of hate. Again one is amazed at the directness and the subtlety of the artist's teaching. A St. Francis of Assisi and a Bishop Westcott are delivering their message in colour.

The next panel, though very fragmentary, is one of the most interesting in the window.

3 C.
Plate XV.

3 E. Plate XVI. Originally there were two scenes—the Crucifixion and the Entombment. The Crucifix is gone, all except the feet nailed to the Cross—these can hardly be seen with the naked eye. There remains the jeering crowd. The faces of the men, rich and poor alike, are hauntingly horrible. On the left there is a man in the act of piercing Christ's side with a spear. It is again very remarkable that it is no soldier who does this, but a richly-clad civilian. Close to this man stands the brave Mother with clasped hands, and behind her stands St. John. The Virgin Mother's head has been replaced by that of some saint. In place of the Figure on the Cross is now a head with nimbus of God the Father. This, like the picture of the little boy Christ at the Annunciation, was forbidden by Bishop Parkhurst in 1561*, and must have been unknown to the authorities.

It was a common custom to represent God the Father as an old Man—the Ancient of Days. The mediævalists went further. God Almighty becomes a Pope! In the Church of Sainte Madeleine in Troyes there is a 16th-century window depicting the Creation of Adam and Eve. Here the Creator is vested as a Pope and wears a tiara of three crowns. In the same city, at the

* See Dr. Frere's "Visitation Articles."



3 E.
PLATE XVI.

Church of Saint Martin-ès-Vignes, God the Father is represented as a Pope holding the Redeemer Who is nailed to the cross.*

The lower half of the panel is filled with a wonderfully touching representation of the Entombment. The Sacred Body, still bearing the marks of flogging, lies in a 15th-century coffin. St. John and another Apostle support the head, while the Blessed Virgin, broken with grief, clasps a dead and wounded hand to her breast. A third Apostle kneels at the foot of the coffin.

* Didron's "Iconographie Chrétienne," p. 575.

CHAPTER VI.

THE BURIAL OF THE BLESSED VIRGIN.

3 F.
Plate XVII. It is not easy to decide if the next panel belongs to a series of pictures telling of our Lord's life, or if it is part of a series telling the beautiful legend of the Burial and Assumption of the Blessed Virgin. Supposing it is taken from the former series it no doubt represents the Mount of the Ascension. A town in the middle distance may represent Jerusalem or Bethany. An angel appears from a sun-like cloud and with outstretched arms is addressing the Apostles : "Ye men of Galilee why stand ye gazing up into Heaven ?" St. Luke, it will be remembered, writes that "Two men stood by them in white apparel, which also said, Ye men of Galilee," &c. It will be noticed, however, that the Apostles seem to be gathering round St. John. They are listening to him rather than to the angel as he stands with a clasped book in his hand. This leads us to believe that this panel is to be taken in very close connection with the one next to it. It will be noticed that in each of these panels the faces of the Apostles are identical.



Both panels are by the same hand, probably that of the artist who painted the pictures of the infancy of Christ. Notice that in all these nine panes there is the same, comparatively rare, serrated background.

These two panels, it appears, represent scenes of the same beautiful legend. The following account is taken from Lord Lindsay's "Sketches of Christian Art" (vol. I, p. 40) :

"The angel Gabriel stood beside the Blessed Virgin and reverently saluted her and told her, on the part of her Son, that after three days she should depart from the flesh and reign with Him for ever. And he gave her a branch of palm from Paradise which he commanded should be borne before her bier. And the Virgin, rejoicing, gave thanks to God, and besought two boons of the angel, to wit, that her sons, the Apostles, might be assembled at her death, that she might die in their presence, and that they might accompany her to the tomb,—and secondly, that, in expiring, she might not behold Satan. And the angel promised her that these things should be. And the palm branch was green in the stem, but its leaves were like the morning star.

"And while John was preaching in Ephesus, behold it thundered, and a cloud caught him away and set him down at Mary's door, and

entering in, Mary marvelled and wept for joy. And she told him how she had been sent for by the Lord, and that Christ had brought him to her, and she besought him to take charge of her burial, and to bear the palm branch before the bier

“And when the Virgin beheld the Apostles assembled round her, she blessed the Lord, and they sat around her, with lights burning, and watched till the third day.

“And towards nightfall, on the third day, Jesus came down with His hosts of saints and angels, and they ranged themselves before Mary’s couch, and sweet hymns were heard at intervals till the middle of the night. And then Jesus called her softly twice, that she should come to Him, and she answered that she was ready joyfully to yield the spirit to Him

“And when the body was laid on the bier, Peter and Paul uplifted it and the other Apostles ranged themselves around it. And John bare the palm branch in front of it. And Peter began to sing ‘In exitu Israel de Egypto,’ and the rest joined softly in the Psalm . . . and the angels were present and singing with the Apostles . . .

“And the Jews ran to arms that they might seize and burn the body, and the High Priest put forth his hand to overthrow the bier, but his



hand straightway withered, and the rest of the people were stricken with blindness. Then the High Priest besought Peter, who promised that if he confessed that Mary was the Mother of God he should receive his sight. And he confessed it, and saw. And taking the palm branch, by command of Peter, he touched each man among the people, and such as believed on the Virgin received their sight, but such as believed not remained blind."

May not the first of the pictures before us represent the Apostles who have been miraculously brought together gathering round St. John who has taken charge of the Virgin's Burial? Gabriel, who plays such an important part in the legend, is represented in the heavens.

The next panel is a most beautiful picture of the Apostles, under the leadership of St. John, carrying the Virgin's body to the grave. It will be noticed that it is not the High Priest but a Roman soldier who dares to lay hands on the bier. Two soldiers have tried to interfere with the procession. God has smitten them. One lies prostrate, while the other is fastened to the bier. A rich ruby pall, diapered with the Virgin's monogram and the lily, covers the coffin. A large white cross rests upon the pall. St. John is carrying the palm branch. In the

3 G.
Plate XVIII.

foreground an Apostle is either steadying the coffin, or in the act of prayer that the soldier may be pardoned. Is it possible to see a twinkle on this Apostle's face at the discomfiture of the poor soldier? We think so; and we love the artist all the more for the touch of humour.

We believe then that we have two of the original panels which told of the legend of the Blessed Virgin's Burial. It is exceedingly interesting to know that in another window of the Church (north of the High Altar) we have a very crude copy of yet a third of this series. In or about 1837 the Vestry most unhappily decided to "improve" the Great East Window, and this "improvement" was put into the hands of the then Warden, a plumber and glazier of Bethel Street, named John Dixon. It was this John Dixon who made three figures and put them in the three east windows. A ghastly St. Peter was placed in the Great East Window, and to make room for him some of the old glass was removed. This same Dixon also glazed the window north of the Altar. Now in this window are panels of the crudest colouring, which are clearly copies of pre-Reformation work. One of these depicts the Apostles gathering round the Blessed Virgin. She is telling her "sons" that she is soon to die,



and she is handing to St. John the beautiful palm branch whose leaves "were like the morning star." It is perfectly inconceivable that a Churchwarden of 1837 could have wished to paint a scene out of this beautiful legend merely for the edification of his fellow parishioners. Moreover, there is an obvious attempt to reproduce the faces of the Apostles as they appear in the two original panels. What happened is fairly clear. Four beautiful panels were "improved upon" by this artistic glazier, who then destroyed the originals and put in his "improvements" in the North-east Window. Something very similar happened to some beautiful old glass at Winchester College which was replaced by dreadful 19th-century copies.

Among the Mystery Plays which were performed by the crafts in York during the 14th, 15th, and 16th centuries is "The Death of Mary" played by the "Draperes." The York corporation collected the plays and published them in 1415. The following is a short summary of the play which differs in a few details from the account given by Lord Lindsay.

SCENE I.—*Mary's dwelling place.* *Gabriel salutes the Virgin,* "Hayle, myghfull Marie, Godis modir so mylde," and says she has but "thre dayes here lefte," and gives her "this palme

oute of Paradise in tokenyng that it schall be trewe." The Virgin gratefully receives the message and prays that "thyne Appostelis to haue in this place that thei at my bering may be."

St. John enters. "Marie, my modir, that mylde is and meke, and cheffe chosen for chaste, nowe telle me, what chere?" On hearing the Virgin's news St. John mourns, and hopes the other Apostles will come. St. Mary assures him, "John sone, for certayne, schall it be so."

SS. Peter, James, and Andrew suddenly enter. St. Peter explains how "a clowde umbelappid me in Jude prechand as I was, and I have mekill (great) meruayle how that I come here." St. James and St. Andrew having spoken, St. John tells them all to be at her burying. The Virgin faints and her maidens cry for help. St. Mary recovers and soundly scolds the maidens for the noise, "Yhe do me dere (hurt) with your dynne, for me muste nedis dye." St. John reminds the Virgin how she had been committed to his care by "Thi sone raised on a rode," and promises to do all he can for her. The Virgin asks all to pray for her. Two Jews beg her to help them, "Sen thou lady come of our kynne, thou helpe us nowe, thou veray virginne, that we may be broght unto bliss." The Virgin

prays for her kinsfolk, and that she may not see the fiend when she dies. She intercedes for those at sea, for those in need, for "women in there chylding."

Jesus appears. He hears her prayer and though "the fende muste be nedis at thyne endyng, myne aungelis schall than be a-boute the." He promises eternal bliss.

The Blessed Virgin dies with words of thanks upon her lips.

SCENE II.—*Heaven.* Jesus sends His angels for His Mother. The Play closes with a song of angels.

CHAPTER VII.

LIFE OF ST. PETER.

As we look at the fourth row of panels we notice a beautiful blue flashing right across from north to south. This is the blue of St. Peter's cloak. We have before us six scenes from the life of Mancroft's Patron Saint. There can be little doubt that at one time a whole window was given up to this subject. What a window of glimmering blue it must have been ! The window was painted in about the year 1450.

**4 A.
Plate XX.**

The first panel almost certainly represents the scene narrated in St. Matt. xiv. 28, 29. "And Peter said, Lord if it be Thou, bid me come unto Thee on the water. And He said, Come. And when Peter was come down from the ship, he walked on the water to go to Jesus." Our Lord wears a blue tunic, over which was thrown a red cloak brooched at the throat and richly edged with gold. St. Peter's one garment is tucked into a leathern girdle. He is just leaving the "ship" in which three of the Apostles are sitting.





4 B.
PLATE XXI.

The next panel probably illustrates St. **4 B.**
 John xxi. 2, 3. "There were together Simon **Plate XXI.**
 Peter, and Thomas called Didymus, and
 Nathanael of Cana in Galilee, and the two sons of
 Zebedee, and two other of his disciples. Simon
 Peter saith unto them, I go a fishing. They say
 unto him, we also go with thee. They went
 forth and entered into a ship immediately."

St. Peter, on the point of entering the ship by
 a plank, half turns to address four disciples. In
 the ship sits a sailor in a red hood and blue
 tunic; he is in the act of unfurling the square
 sail. At the mast head flies a pennant bearing
 a cross.

In the next panel St. Peter is preaching in a **4 C.**
 fifteenth-century pulpit. There is just such a
 little pulpit in the neighbouring church of Sall,
 and it is probably a copy of the pulpit that, in
 the artist's day, was in use at Mancroft. Five
 men are grouped round the pulpit. In the back-
 ground a church is visible, surrounded by a
 patchwork of fragments. Possibly this picture
 represents the day of Pentecost.

In the next panel St. Peter is either baptizing, **4 E.**
 or confirming, or ordaining. From a jug or **Plate XXII.**
 ewer he pours water or oil upon a merchant's
 head. The recipient of the Sacrament reverently
 kneels. He wears a richly wrought girdle. The

three heads all looking away from the Apostle are probably mere fragments. This may represent the ordination of the deacons. It may or may not be mere chance that the face of the convert and that of St. Stephen the deacon as he appears in the 5th row are practically identical. Or St. Peter may be confirming at Samaria, as narrated in Acts viii. From the 2nd or 3rd century it was customary at confirmation, always closely connected with Holy Baptism, to anoint the convert with oil to symbolise the unction of the Holy Spirit. Tertullian says, "As soon as we are come out of the water, we are anointed with the blessed unction. And then we receive the imposition of hands, invoking the Holy Spirit by a benediction."

4 F. **Plate XXIII.** As one looks at the next panel one feels with what joy the artist piled grotesque on to grotesque. Look at Simon Magus, clutching his long forked beard with his right hand, and waving his magician's wand with his left. Look at his jester's cap and balls on his head and the chain of bells round his shoulders. Look at his attitude with his right leg flung up into the air. Then look at his oddest of companions. Two of them may be soldiers with their green jerkins bordered with scale-like armour. One of these has seized St. Peter by the shoulders. A third



4 E.
PLATE XXII.



4 F.
PLATE XXIII

figure in the background with a strange head-dress stands with uplifted hand. What can it all mean?

We know that men loved to tell of the wonderful conflicts between the two Simons. The one worked miracles in the power of the Lord, and the other as the agent of Satan. Simon the Apostle represented the faithful Church, Simon the Magician the unbelieving world.

The picture before us probably illustrates the following fable. When St. Peter and St. Paul were in Rome, they found in Simon Magus a bitter enemy, who persistently told evil of the Apostles. Simon's false accusations reached the ears of the Emperor Nero, who summoned the Magician into his presence. The Sorcerer, by his magic, persuaded the Emperor that he was indeed the Son of God. He then repeated his calumnies against the Apostles. Nero thereupon decreed that the two Simons should have a trial of strength. Before the trial, St. Peter begged that a cake of bread might be privately given him. Having blessed the bread, the Apostle hid it in his sleeve and challenged Simon Magus to prove his divinity by declaring what he had done. The magician, furious at his inability to answer, summoned evil spirits who, in the form

of monstrous dogs, savagely threatened to devour the Apostle. As the furious beasts leapt upon him, St. Peter held forth the consecrated bread, and so the beasts vanished and the magician was confounded.

This is but one of the many childish legends which told of the conflicts between the two Simons. In the picture before us St. Peter, we may believe, has just won his victory. Between the first and second finger of his right hand he seems to hold the bread which he had hidden in his sleeve. Simon and his friend are overcome with a grotesque fury.

If we feel any uncertainty as to our interpretation of the conflict of the Simons, we find it still harder to come to any satisfactory conclusion

4 G. concerning the next picture.

A figure in a russet habit with cape and hood has turned away from the Apostle, who stands with hands crossed on his breast. On the head of this monk—if monk he be—is a skull-cap partly covered by a white kerchief. The colour and features of the face suggest a mask. Can the habited figure represent Satan in one of his many disguises? Does this panel portray another victory of the great Apostle? He first conquers Simon, Satan's agent, and now, it seems, the very Fiend himself. In the back-

ground is a great church. Neither against St. Peter nor against his Master's Church can "the gates of hell prevail."

Legends of the devil appearing as a monk are not rare. The monkish story-tellers wrote with a great knowledge of human nature and with delightful humour. Two stories may be given as examples. The devil appeared in the guise of a monk to St. Macarius, whom he addressed "Get up, Macarius, and let us go to the church, for the brethren are assembled." Macarius recognising him, cried, "O liar and enemy of truth! what hast thou to do with the assembly of the brethren?" And the devil answered, "knowest thou not that the brethren never meet but we are among them?" Then Macarius joined the brethren and found that the liar had spoken truth. Little devils, as black as Ethiops, were running hither and thither among the brethren. On the eyes of some the devils laid their hands and the monks slept ; they touched the mouths of others and they yawned ; and to others they presented divers forms and images and their thoughts wandered from their worship. By very few monks were the devils driven away.

St. Elizabeth of Schoenan (A.D. 1165) thought she saw a little demon in a monk's dress and cowl in the corner of her cell. Later she saw

him in chapter, in a surplice, like a clerk, with mocking face.*

It is upon the glass of this panel that Jon. Sendall and Thomas Dixon, glaziers, scratched their names in 1741, when they were employed by a Mr. Ward to repair the window.

* See "Lives of the Saints," Baring-Gould, vol. vi., p. 253.



5 A.
PLATE XXIV.

CHAPTER VIII.

SOME SAINTS AND SYMBOLS.

In the left-hand panel of the fifth row in a ^{5 A.} window, which is chiefly a patchwork of architectural scraps, we have a shield of the Holy Sacrament—Azure, three cups or, surmounted of as many wafers, argent. The shield is supported by two beautiful four-winged angels. Plate XXIV.

This shield is common in East Anglia, though it is not often seen in glass. In St. Swithin's, Norwich, it appears in the east window. It can often be seen on fonts, as, for example, at All Saints, Shotesham; Surlingham, Trowse, Shelton, Hackford, Wymondham. It is also carved on the rood screen at Southwold, and on the roof of Blythburgh. It sometimes takes the form of a single chalice and wafer, as in the north window of Great Plumstead, and in the chapel window at Outwell. More rarely one finds a crown of thorns encircling the chalices or chalice.

The symbol may be traced back to early Christian days. On a gravestone in the catacombs is carved a chalice with three loaves in it, each loaf bearing the sign of the cross.*

* *Christian Symbols and Emblems (Twining)*, p. 146.

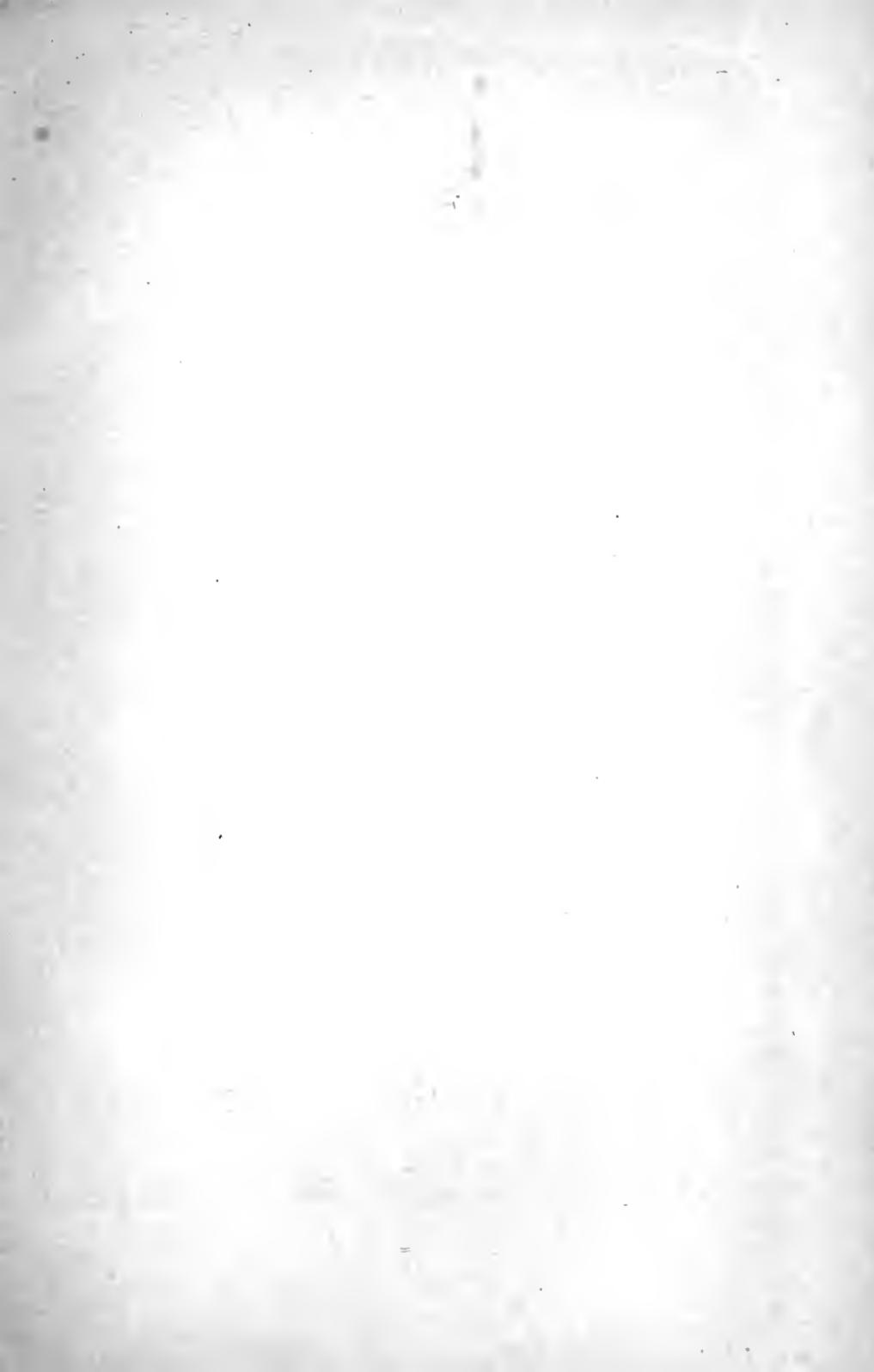
5 B. In the next panel, amidst many fragments, is the greater part of a figure of St. Stephen. The head is quite perfect, as is the nimbus. The saint, who is tonsured, wears a blue dalmatic; the orphreys, which would reach almost to the ground, are richly worked, as are the edges of the open sleeves. On the saint's left arm a maniple seems to hang, and in the right hand there is a martyr's palm of victory. Upon the left breast, and in the left hand, are flint stones, of just the character that can be picked up in Norfolk fields to-day.

This fragment alone remains as a witness that in at least one of the windows, the usual custom was adopted of placing a row of larger figures in the upper half of the window lights. The large quantity of architectural scraps also suggests this.

5 C. It is unfortunate that it is impossible to see with the naked eye the richness of detail and colour in the next panel. A saint stands surrounded by some fifteen figures. She is crowned with a chaplet of roses. Her dress is white, diapered with gold, over which is thrown a long cloak richly edged with ermine. She is clearly a lady of rank. A crowd of halt and maimed and blind surround her. She is distributing little loaves marked with a cross. Behind her is

Plate XXV.







5 C.
PLATE XXVI.

a porch, through which an aged king is looking. It may be questioned whether the porch and the king belong to the original picture. A poor crippled old man lies at her feet. Next to him, in the right-hand corner, crouches a pitiable object, whose face has been eaten away by leprosy. In front of her is the striking head of an old blind man, against whose left shoulder rests a crutch.

There are stories told of St. Elizabeth of Hungary, which suggest that this panel may commemorate her charity. In her early married life she found a poor leper whom no one would nurse. She carried him to her husband's room and laid him on the bed. Her husband, Ludwig, returned to find his mother (not unnaturally) furious with Elizabeth. She took him to the bedroom. "See what Elizabeth has dared to do." Her husband, who certainly deserves canonization if the story is true, answered, "I only see Jesus Christ ministered to, in the person of His sick member."

Another charming story tells us how a great crowd of beggars surrounded Elizabeth in the expectation of receiving alms. After the able-bodied had retired, Elizabeth was left alone with a number of the older and feebler folk, and mothers with their children. She dressed their wounds and fed them, and lit a fire for them.

Later in the evening she heard them singing as they sat round the fire under a full moon.*

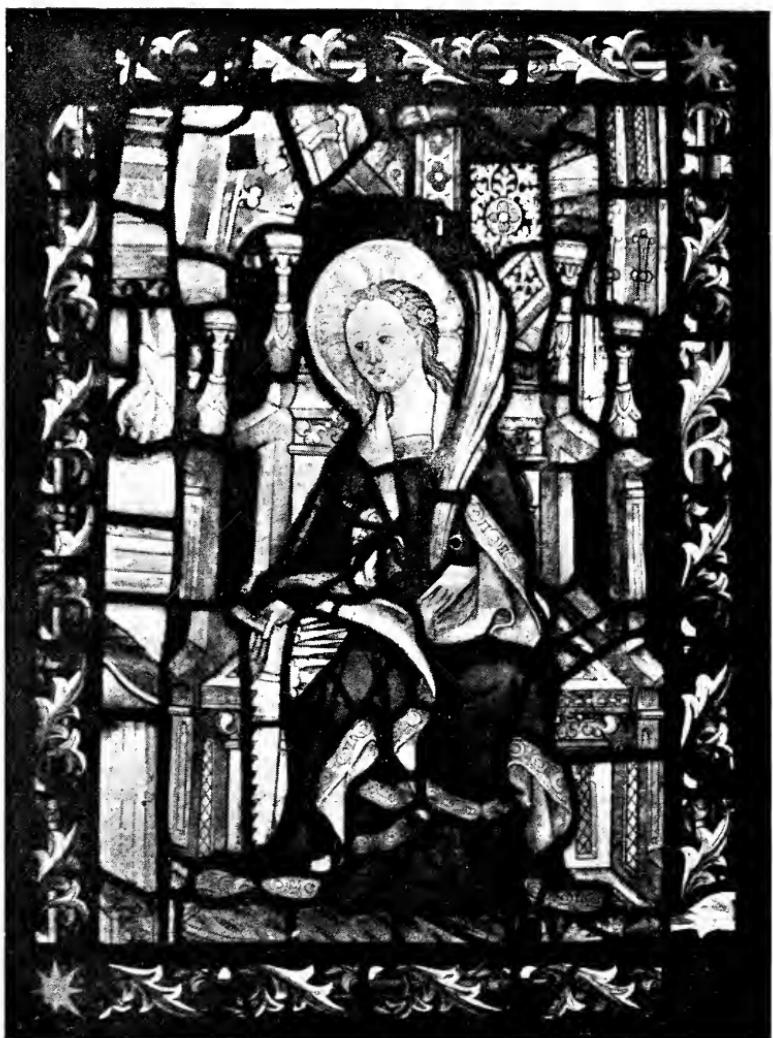
5 E.
Plate XXVII.

The next panel, in which sixteen persons appear, is wonderfully dramatic. It pictures two scenes in the life of some saint. We see her being tried. We see her convicted, entering her prison. An emperor, probably one of the Cæsars, is the judge. He wears a crown of gold. His robe is richly diapered, and his shoulders covered with an ermine tippet. In his right hand he carries a sceptre. Two officers, one bearing a mace, stand at his side. In front of the accused woman, who is dressed like the saint distributing doles, there pleads an aged man. His attitude suggests that he is her father begging her, for love of him, to renounce the faith. Immediately below Cæsar sits a little scribe in a black cap and green cloak, hard at work at an elaborate desk on which stand three rolls of parchment and an ink-horn. With the two fingers of his right hand he is marking a passage—some question of Roman law?—in an open book. The artist makes us feel how hard it was for the accused to cling to her faith in the presence of Cæsar and in spite of a father's tears.

The lower half of the picture tells its own story. The woman has refused to renounce her

* See "Lives of the Saints" (Baring-Gould), vol. xi., pp. 425—449.





5 F.
PLATE XXVIII.

faith. We see her punishment and, though very subtly suggested, her reward. She is being led to prison by an officer whose silver locks fall to his shoulders—or may it be that the daughter's steadfastness has won the father to her faith, and that it is her father who, himself a condemned man, is leading his child to their common doom? At the prison door stands the jailor, holding great fetters in his right hand and a halberd in his left. But prison, torture, and death are not the end. Out of the door of the prison is a blaze of light. She is going, as a conqueror, not to darkness, but light; not to death, but life.

No vague legend is depicted here. Many a Roman girl and matron won just such a victory. St. Perpetua's constancy was but typical of the constancy of many another. It need not trouble us if we cannot label the brave woman.

The next panel must, we think, represent the 5 F. comparatively unknown St. Fausta, whose symbol **Plate XXVIII.** is a saw. She is seated on a richly-carved throne. Her hair is drawn together by a jewelled riband. A blue cloak nearly covers her purple dress. She holds in her right hand the palm of victory, and in her left a saw. St. Fausta is supposed to have suffered martyrdom at Rome in the year 303 A.D. by being hanged and having her hands and feet sawn off.

5 G. The right-hand panel of the fifth row contains a shield of St. Peter. This shield is modern, and was made in 1837. The rest of the panel is made up of scraps, but very beautiful scraps. There is a figure of our Lord and the heads of two Apostles. There is an exquisitely drawn hand and the great wing of an angel, and on a stone desk or table lies an open scroll. Beautiful flowers of pre-Raphaelite delicacy help to complete the panel. This panel, like the three immediately above it, makes one realise how much exquisite beauty was shattered by the gunpowder explosion of 1648. We may rejoice to think that there were men who valued the glass for its colour, and succeeded in gathering up so many fragments.

6 A. We now come to the sixth and uppermost row of panels. The lower half of the first is fragmentary. An interesting turbaned head of an old man with a forked beard appears in the centre of the fragments. In the upper half of the panel is what remains of what was obviously a companion picture to the St. Fausta. Like St. Fausta, this saint was originally seated on a richly carved throne, of which traces are clear. Her dress, like that of St. Fausta, is pale purple, and her cloak yellow and white. In her left hand she holds a palm branch, and in her right a



6 D.
PLATE XXIX.

garland of roses. She probably represents St. Cecilia, possibly St. Dorothea.

The next panel is very fragmentary. In the **6 B.** centre stands a headless figure, wearing a richly diapered dress under a ruby ermine lined cloak. On the right is a grotesque pig-faced man in a green cap and blue jacket. He wears long, loose-fitting boots. He probably symbolises lust and brutality, and is in the act of arresting the headless figure which certainly represents our Lord. The figure on the left is clasping a sword.

The next panel is also much mutilated. Our **6 C.** Lord, clad as in the last panel, is surrounded by four soldiers. He holds a palm branch—probably the reed of the Gospel—in his hand. The soldier on the right holds a mace in one hand, and a halberd in the other. These two panels clearly belong to a series illustrating the Passion of our Lord. Though of later date than the other panels, the enamel is much decayed.

The central panel of the top row is nothing **6 D.** but a patchwork of architectural scraps, excepting **Plate XXIX.** for the very interesting shield of the Holy Trinity in Unity, which has been put into the middle of the panel. Like the shield of the Blessed Sacrament, it is frequently to be found on East Anglian fonts, and more rarely in glass, as at St. Swithin's (Norwich), Sall, and Fressingfield.

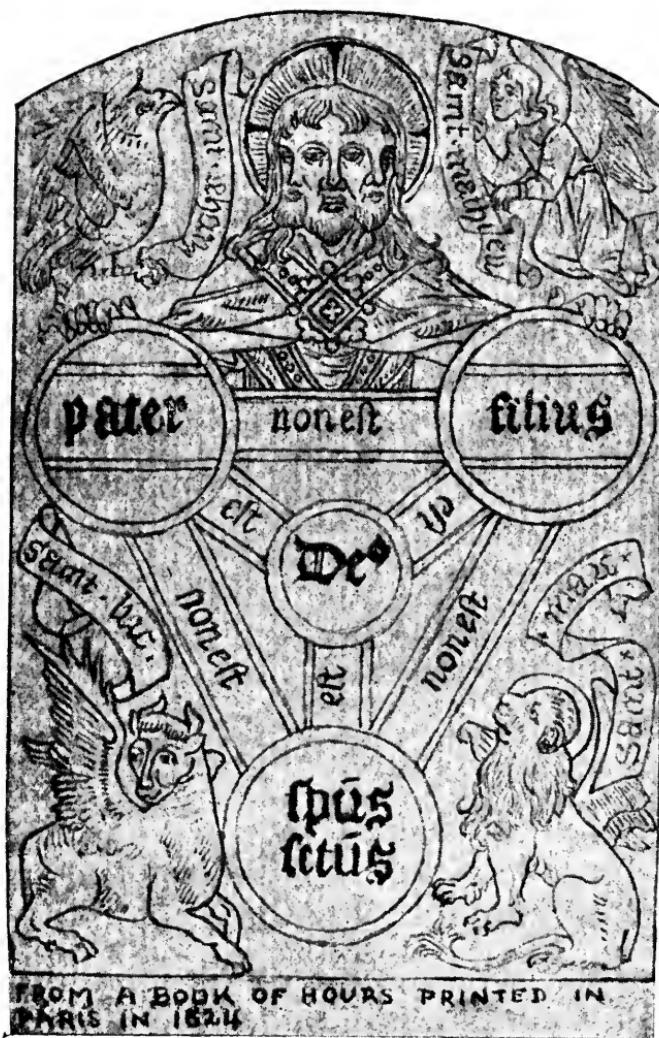
The arms of St. Faith, Virgin and Martyr, bear the same interesting design, which is clearly an elaboration of the simple triangle which from early days has symbolised the Trinity in Unity. It summarises in a most ingenious way the doctrine of the Holy Trinity. *Deus* is in the centre, and in the three angles the words "*Pater*," "*Filius*," and "*Sanctus Spiritus*." Each corner is connected with each other corner by *non est*, and with the centre by *est*, so we read—

“*Pater est Deus.*
Filius est Deus.
Sanctus Spiritus est Deus.
Pater non est Filius.
Filius non est Sanctus Spiritus.
Sanctus Spiritus non est Pater.”

Plate XXX. A very interesting example of this shield appears in “Book of Hours,” printed in Paris in 1524. Here the shield is upheld by the Holy Trinity—represented by a man with one head but three faces.*

6 E. The last three panels in the top row are altogether fragmentary. Two figures are very prominent in 6 E. One that of a monk in a

* In 1628 Pope Urban VIII. forbade the representation of the Holy Trinity under the figure of “a man with three mouths, three noses, four eyes.” He commanded such representations to be burnt. See “Didron,” p. 584. There is one instance in English glass of the Trinity being symbolised by three men. It is on the large east window (date about 1470) of the Church of the Holy Trinity, York. Mrs. Radford Pym, of Norwich, possesses an interesting picture of this subject.



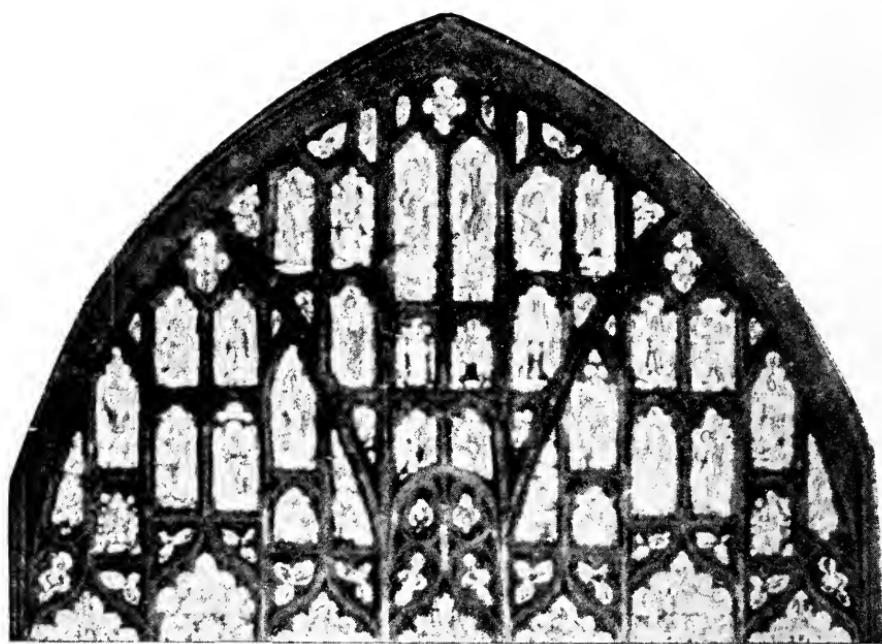
brown habit fastened at the waist by a knotted cord. An arrow pierces his breast. The head is the head of Christ, and belongs to the series telling of the Passion. The other figure has, probably, no connection with the monk. The head is an angel's, and his body that of a bishop. There are traces of a desk, on which lies an open book, before which the bishop kneels with uplifted hands. The hands are gloved, and over the gloves he wear rings. A knotted cord hangs from his waist, and a crosier rests on his arm.

The habited figure may be that of St. Giles (A.D. 725). He dwelt in a cave near the mouth of the Rhone. The King of the French or of the Goths (the legends vary) while hunting pursued a wounded hind into the saint's cave. There the old man was found kneeling in prayer, and the hind crouching at his side. "He is generally represented," says Mrs. Jameson, "as an aged man in the dress of a Benedictine monk—a long black tunic with loose sleeves; and a hind pierced by an arrow is either in his arms or at his feet. *Sometimes the arrow is in his own bosom.*"

The next panel, though terribly mutilated, is very beautiful. On the right stands a headless man (the shape of the missing fragments suggests that the head was mitred) clad in a white tunic and ruby cloak. In his left hand he holds a palm

branch, and in his uplifted right hand he holds an ewer, from which he pours water on the heads of two kneeling figures, possibly of a man and wife. Both uplift their hands in prayer. The heads are missing. They are clothed in beautiful blue and

6 G. purple. The last panel is but patchwork. Fragments of a female saint holding a palm branch fill the centre. A well-drawn face of a man in a large red hat, and a figure of a richly-clad and turbaned man fill the left; while the right of the panel is occupied by a figure in a purple robe.



CHAPTER IX.

THE GLASS IN THE TRACERY.

Most of the glass in the tracery may be dated **Plate XXXI.** about 1470-1480. It consists of small figures of saints mainly taken from the old English calendar. The glass was not originally designed for its present position, but was collected from other windows of the Church by the glazier Martine Morley, in 1652. A few pieces of very crude glass were put in by John Dixon, Churchwarden and glazier, in 1837.

This glass did not need re-leading, when in 1907 the panels in the window were taken down for that purpose; consequently there was not the same opportunity of closely inspecting and photographing it. However, Mr. G. A. King, while the scaffolding was up, examined the glass, and he most kindly allows us to publish the following valuable notes, which he has already communicated to the Norfolk and Norwich Archæological Society.

Top Series, from left to right.

No. 1.—Part of a crowning of the Virgin. Our Lord in glory is seated, and holds in his

left hand an orb surmounted with a cross and flag. He is robed in a blue vestment, and the details of the picture are almost identical with a corresponding one in the tracery of the west window in the Church of St. Peter Hungate, Norwich.

No. 2.—A figure of the Virgin standing. White robe powdered with monogram, head covered with a veil stained yellow, the cloak blue. The background to this and the preceding picture is ruby.

No. 3.—A bishop, in the act of blessing, holds a pastoral staff with vexillum. He wears the alb, green dalmatic, and pale purple chasuble, and is under a canopied niche. Name "S'Erknwald" for St. Erconwald, Bishop and Confessor.

No. 4.—An archbishop under a canopy, with hand uplifted in blessing, wears an alb, blue dalmatic, and white chasuble with pallium. In his left hand he holds a crosier. Name, "S' Withus."

No. 5.—St. Elizabeth. This figure is a small copy of the Elizabeth in "The Visitation" in the lower portion of the window.

No. 6.—A king, in white robe and ruby tunic, holds a sceptre with fleur-de-lis finial. Name,

"Asa." This label is misplaced. The figure represented is St. Oswin, King and Martyr.

Second Series.

No. 1.—A king, in white tunic lined with fur, ruby cloak, and blue shoes, holding a sceptre, and wearing a chain and jewel over an ermine tippet. Name, "S^{cs} Alban," on a label over his head.

No. 2.—A crowned figure, similar to the last, holds in his hand a sword ; ermine tippet, ruby cloak lined with ermine, and blue tunic. Name, "S' Kencket" for St. Canute, King and Martyr. White diapered background.

No. 3.—Two small figures, in white, under canopy. One wears an eagle as a badge on his tunic, and holds a palm branch. The other wears an escallop shell. They represent the Apostles SS. John and James.

No. 4.—A figure of the Virgin in white veil and blue robe. The figure is under a canopy, the background of which is ruby.

No. 5.—A figure, under a canopy, wearing a coronet of seven pearls ; her hair is long, and she is dressed in ruby robe and white kirtle with belt and bag, carrying an open book in her hand. No name, but probably St. Audry or Etheldreda.

No. 6.—A similar canopied figure, wearing a white veil and ruby cloak. She carries a closed book. No name.

No. 7.—A crowned figure holding a church and sceptre. Blue cloak with ermine tippet, ruby fur-lined tunic and gold baudric. The background is white diapered. The name, a short one, is indecipherable.

No. 8.—A crowned figure, in a blue cloak with ermine tippet, pale purple tunic and red boots, holding a sword. Name, "S' Oswald," King and Martyr.

Third Series.

No. 1.—An Archbishop carrying a crosier. He wears an alb with orphrey, ruby tunicle, green dalmatic, and ruby chasuble with pallium. White background. Name, "S' Thōs" for St. Thomas of Canterbury, Bishop and Martyr.

No. 2.—A crowned figure, under a canopy, holding a ring in his right hand and sceptre in his left. Cloak white-lined blue, purple tunic edged with fur, and gold baudric. No name. St. Edward, King and Confessor.

No. 3.—A poor copy from an old example of a crowned figure in a purple robe. Name, "Yssac" for Isaac (?).

No. 4.—A crowned figure, in purple cloak and white robe, holding an arrow in his hand. A comparatively modern copy of an old example. Name (reversed), "S' Edmñd" for St. Edmund, King and Martyr.

Nos. 5 and 6.—Two small pieces, a patchwork of parts of figures; one of them a head of St. Peter.

No. 7.—A crowned figure, in a blue coat and white tunic, holding a sword. White background. Name, "S' Edward." St. Edward, King and Martyr.

No. 8.—A crowned female figure, under canopy. Purple cloak with a kind of feather fringe, white robe, and holding a sword. No name, but this is no doubt intended for St. Catherine, and her other hand once held a small wheel.

No. 9.—A figure of Gabriel, from an Annunciation. He is in a half-kneeling attitude, holding a sceptre in his hand; his ruby-coloured cloak is lined with ermine, and his body is covered with feathers. On a label over his head are the words, "Ave grā plena dñs," and "Sēus Gabril" on a label beneath him.

No. 10.—A crowned figure, in a ruby and white diapered tunic, holding a sceptre. The name is uncertain, "S' Elap. e."

Fourth Series.

No. 1.—Fragments of figures.

Nos. 2 and 7.—Fragments of a crowning of the Virgin.

No. 3.—A feathered angel with censer.

No. 4.—An Archbishop, in blue chasuble with pallium and black amice. Name, "S' Dtan" for St. Dunstan, Bishop and Confessor. White background.

No. 5.—A bishop, in purple chasuble, carries a pastoral staff with vexillum and an open book. White background. Name, "S' Owin." Should not this be St. Asser, Bishop and Confessor?

No. 6.—A feathered angel.

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CHAPTER X.

THE WINDOW AT EAST HARLING.

An account of the old glass at Mancroft would not be complete with merely a passing reference to the chancel window of the Church of St. Peter and St. Paul, East Harling.

This Norfolk Church is within a mile of Harling Road Railway Station. Its screens, tombs, and miserere seats are beautiful, but of all its many treasures the East Window is to us the most precious. It is filled with twenty small panels, many of which are certainly the work of the artist who painted the scenes from our Lord's infancy in the Norwich window.

In the left-hand lower corner, **1A**, is a picture Plate XXXII. of the donor, Sir Robert Wingfield, K.G., who was Comptroller of the Household to King Edward IV. He died in 1480, and the artist he employed probably did his work in Norwich and Harling somewhere between 1470 and 1480.

The other four panels in this row, which we are inclined to believe belonged to another window, are all fragmentary.

In **1B** one can discover St. Catherine and her wheel, and in **1F** a kneeling knight, probably the donor of another window.

In 2A is a beautiful representation of the Assumption of the Blessed Virgin.

We now come to six panels which take us at once to the great Mancroft Window. Here we have the same subjects and the same treatment. The faces are to Norwich people the faces of old friends. Here is the same Mother and Child, the same Gabriel, the same richly-clad kings, the same homely shepherds. The figures at Harling may not have the same freedom, for the Norwich panels give more room ; the colouring at Harling may be less silvery, for Harling Church demands a richer tone ; but that all the characters were created by the same artist it is impossible to doubt.

2B is a picture of the Annunciation. Compare it with 2A, Plate VI., of the Norwich Window. In the Harling Window the Blessed Virgin is on the left, Gabriel on the right ; at Norwich their positions are reversed, otherwise their attitudes are all but identical. In each, Gabriel kneels with his staff of office resting on his shoulder. In each, the crowned Virgin stands by her prayer desk with submissively crossed hands. There is in each picture the same open book of devotion and the same symbolic lily. The Harling Window has no representation of the Boy Christ which is such an interesting feature at

Mancroft. Neither picture is a copy of the other, but behind each is the same spirit of devotion, the same technical skill, the same beautiful grouping, the same mind, and the same hand. So with other panels.

2C is the Visitation. Compare it with **2B**, Plate VIII., in the Norwich Window. The figures in the Harling Window lack the wonderful grace and dignity of those at Mancroft; but close examination shows remarkable similarity in detail.

2D pictures the Nativity, and should be compared with **2C** and **2F**, Plates IX. and XI., of the Norwich Window. It is a beautiful picture of the Blessed Virgin adoring her Babe, Who lies in a manger pitched at such an angle that the Child becomes naturally the centre of the picture. The star which is so prominent in the Mancroft pictures is shining upon the Child, Who Himself, the world's Light, outshines the star in brightness. The same animals are there, though in different positions. The ox stands behind the Child, while the ass kneels in the foreground. The composition of the scene is perfect.

2E brings us to old friends. We have seen these same shepherds (Plate IX.) playing the same instruments in Norwich. The Child stands

on His Mother's lap. At Mancroft the artist loves to give homely details ; so here at Harling. By the bed there is a hen-coop, within which two eggs are visible. Upon the coop rests a tray, on which stand a dish and long-handled spoon.

3A is a combination of two panels (2E and 2F, Plates X. and XI.) of the Norwich Window. The Magi, though differently grouped, are the Magi we have seen at Mancroft. The Blessed Virgin and Child are in the same attitude. The Child is again standing on His Mother's knee, and, as King of Kings, is blessing the adoring Magi with outstretched hand.

Plate XXXIII. **3B** is a picture of the Presentation in the Temple. In the Norwich Window there is no such subject illustrated in old glass ; but we have long conjectured that such a subject did exist, and was destroyed after it had been crudely copied in 1840. The Harling panel proves the correctness of our conjecture, for the 19th-century picture, which can be seen in a window north of the High Altar at St. Peter Mancroft, might be a copy of this beautiful original at Harling. The original and lost picture at Norwich and the more fortunate sister picture at Harling must have been wonderfully alike.

The other panels in this lovely window do not bear so directly on the Norwich Window.

3C represents the Boy Christ in the Temple. **3D** the miracle in Cana of Galilee. **3E** the Day of Pentecost—obviously out of place. **4A** our Lord, dressed in a robe almost black, being tried. **4B** the Betrayal. Christ is in the same black robe, Judas in yellow. St. Peter has drawn a mighty sword. **4C** the Crucifixion. **4D** the taking down from the Cross. In the background stands the Cross with the ropes still hanging to it. The Blessed Virgin in both these panels should be compared with the two representations of the unhappy Mother in panel **3E** (Plate XVI.) of the Norwich Window. **4E** the Ascension. Notice the beautiful symbolism—the footprints of the Redeemer have for ever left their marks upon the world.

We are inclined to think that the artist did his work at Harling a year or two before that at Norwich. His ideas seem to have developed, and his figures are more nobly grouped in Norwich ; or, it may be, that at Harling the smaller panels and the elaborate canopy work somewhat cramped the painter. Both windows are well-nigh perfect ; they should be studied together. The one helps you to love the other more.

CHAPTER XI.

PICTURES AND PLAYS.

As it has been already suggested, it is possible as one looks at these wonderful pictures to feel oneself in a crowd witnessing a mediæval mystery play. In play or in window the art is so human, so simple, so grotesque, so humorous, so pathetic, in short so throbbing with life. It may not always bear the delicacy and refinement that characterises the portrait painting of the 18th century—yet what could be more delicate than the pictures of the Blessed Virgin, than the gem-like flowers which so often brighten up the fore-grounds? Gainsborough, Reynolds, and Lawrence paint exquisite pictures for my Lord or my Lady. The Mancroft artist works for his fellows. His art lives because it is democratic. He joined his guild not only to protect his craft but to guard the privileges of citizenship. His guild was a standing vindication of the people's power and the people's liberty. So a mystery play or a church window is the work of the people for the people. The artist is one with his vast audience. His work is, now pathetically, now almost boisterously, human: it is always

spontaneous. He knows the horrors of leprosy —does he not visit a friend dying in the leper house? He knows the cold of Christmas night. It may be the donor has not yet paid the meagre price he asks for his work, and fuel is dear. He loves the good fellowship of the tavern, where as likely as not he will drink good ale with the priest, who is all eagerness to hear all about his work.

Just as the play-writer wrote not to win the applause of patrons or critics but to brighten in life and comfort in death the publican and sinner, so the artist at Mancroft cared little how the man in purple and fine linen might criticize his work, but he cared, and cared intensely, that the poor who at Mass occupied "the lower seats" should have homely stories that they could understand.

Light, then, the fire and warm the swaddling clothes, when the Lord is born. Let little angels unhatch the roof and let God's star shine through (Heaven knows we need angels to make that star to shine upon our babes to-day). Let the ox and the ass keep the Baby warm with hay-scented breath, for "the ox knoweth his Owner, and the ass his Master's crib." Let shepherds offer the odd gifts of "a tin bell, two cobb-nuts on a ribbon, and a horn

spoon to hold forty pease" ; and having made their offerings let them make a joyful, if a horrid, din : but let men see that a Holy Babe has come to save, and that each little act of love is the truest adoration. So let poor half-crazy mothers offer their own necks to save their little ones, but let all men know that God hates the deeds not only of Herod, but of every tyrant.

Paint a brave woman in the midst of a brutal mob as her Son is crucified, but let the sorrowful and sad learn that even those nearest and dearest to that Brother of theirs are called upon to suffer.

Let a hog-faced man mock the Fairest of the sons of men, but let poor tempted sinners know that it is a poor thing to live as swine.

Put the fat hand of a smooth high priest into the lean paw of a thin-lipped scribe ; let them each smile for having crucified an Enemy, but simple folk and ignorant folk must know that Christ is in fact the Conqueror, and that they will conquer with Him.

Let Simon Magus tear his beard and fling his legs about, but let people know that on the Faith of the other Simon, Holy Church is built.

Let the princess saint of Hungary be pressed upon by the leprous, the maimed, the halt, but

let all men know that Holy Church cares, and cares much, for the pains of sufferers.

There is nothing conventional here. It is all natural ; it is all human. It is all spiritual ; it is all divine. It is the expression of people who believed that God and man, heaven and earth, things rare and common, met in Jesus Christ.

APPENDIX.

The two Memoranda that we print will be interesting, certainly to parishioners, and, we hope, to others as well.

VESTRY MINUTE Book, 1841.

Memorandum.

“The two large windows at the east end of the church,* and the two small windows in the altar,† being in a delapidated condition and the glass greatly damaged by paint and plaster, a subscription was set on foot by Mr. Henry Browne in 1839 for the purpose of raising a sufficient amount to meet the extra cost of repairing them with ornamental stained glass: Mr. J. Dixon having in a former year presented to the church a figure of Saint Peter executed by him, and placed in a great East Window,‡ he was applied to upon the subject when he offered on the most liberal terms to complete the work or any portion of it.

* The east windows in the Jesus Chapel and St. Anne's Chapel.

† The two windows are north and south of the High Altar. The glass on the south side has been removed. That on the north still exists. It contains four interesting panels, copied by John Dixon from original glass, which presumably he destroyed.

‡ This caricature of our Patron Saint was removed in 1881.

"The figure of Saint Paul* with the smaller figures and armorial bearings, introduced in these windows are all done in the colours burnt in by a process similar to that employed in ancient stained glass.

"A figure of Saint John is about to be placed in the North East Window with other figures to complete the work.†

"The Armorial bearings introduced are those of Sir Thomas Browne, Sir Peter Gleane, Mackerell, Browne, Norgate, Buckle, Manning, Patteson, Bowman, Chapman, Stacy, Cubitt, Tomlinson, Matchett, Stevenson, Ashow, Gilman, Waite.‡

"Some Ancient Stained Glass taken from the window in which the figure of St. Peter is now placed, and it is about to be fixed in the small window over the South West Porch, the glass has been repaired, and the devices restored: it contains the arms of Ellis, Ramsey, Garnish, and

* This still disfigures the Chapel of St. Anne.

† A window in the Jesus Chapel was removed in 1901 to make way for that in memory of the late Vicar, the Ven. Archdeacon Pelham Burn.

‡ We are reminded of the satirical picture drawn in "Piers Plowman's Creed."

"Wyde windowes y—wrought,
Y—wryten full thikke,
Shynen with shapen shields,
To shewen aboute,
With merkes of merchauntes
Y—medeled betwene
Mo than thwentie and two
Twyse ynoumbred."

likewise a Red Rose supported by a Dragon and a Greyhound.”*

VESTRY MINUTES, 1842.

Memorandum.

“The small window over the the south west porch was put in by Mr. C. S. Gilman, all the ancient stained glass removed from the large window being worked into the designs, and the arms of Norfolk with the supporters added thereto. The tracery and crokets of two of the great south west windows were filled with designs of Saints, &c. The upper parts of all these windows were very much delapidated and had been partless filled up with tiles and mortar. The whole of these embellishments were designed and executed by Mr. John Dixon of Bethel Street, whose charges therefore were all but nominal, he only was paid

* This old glass which was removed to make way for Dixon's atrocities can be seen in the small window above the south porch. Blomefield seems to think that originally these shields were in the Jesus Chapel.

The following is a description of the Elys shield :—

Quarterly, 1st and 4th Sable, on a chevron engrailed argent between three female heads, erased at the shoulders proper, crined and crowned or, as many roses gules, seeded of the 3rd, *Elys* : 2nd and 3rd, Argent, on a chevron sable, between three crescents azure, as many leopards' faces of the fields ; impaling quarterly, 1st and 4th, Argent, an otter salient holding in its mouth a fish proper ; 2nd and 3rd, Argent, a bend engrailed gules.

Label above the shield : “Arma Wellmi : Elys Baron.”

The second shield bears the following coats :—

Quarterly, 1st and 4th, Argent, on a chevron azure, between three escallops sable, a mullet of the field, pierced sable, *Garnish* : 2nd and 3rd, Gules, three rams' heads cabossed argent, *Ramsey of Kenton*, impaling quarterly, 1st and 4th, *Elys*, and 2nd and 3rd, Argent, on a chevron sable, between three crescents azure, as many leopards' faces of the field.

The rose gules, regally crowned, supported by a dragon gules and a greyhound argent, was one of the badges of Henry VII, and Henry VIII.

for the same by Mr. Gilman, as if the whole had been executed in plain glazing. It was much regretted that the liberality of Mr. Dixon had no better testimonial than this and that his further generous offer to complete the other large windows in the like manner was stayed by un-friendly remarks (of Mr. Back) by which this beautiful church was deprived of this most handsome offer.*

“The vestry which had for many years existed at the South East corner of the church was also removed to the South West corner, this inappropriate erection not only destroyed the architectural beauty of the interior but concealed the new stained glass window at the South East end which had been put in during the spring of 1842 principally by the liberality of Henry Browne Esquire—The old vestry room at the back of the altar was only cleared out for the use of the minister—several new pews were erected on the site of the removed Vestry and others much improved in that part of the church by raising the same &c. An attempt was also made to alter the old pews and sittings so as to enable the parties to sit facing the pulpit but much opposition being made all further progress was stayed.

* A foot-note runs as follows: “This stained glass was presented to the Church of St. Nicholas, Great Yarmouth, by Mr. Dixon, having been prepared for this.”

“The whole of the interior of the church which had been heretofore whitewashed and all the monuments which had been surrounded by a broad black margin were all cleansed and the whitewash and black wholly removed and entire interior coloured and marked out to represent stone. The old crimson moreen drapery was removed from over the monuments in the Chancel as well as the painted wooden Vases from the Altar frontispiece. Doors and screens were erected at each of the porches or chapels on the North and South sides.”

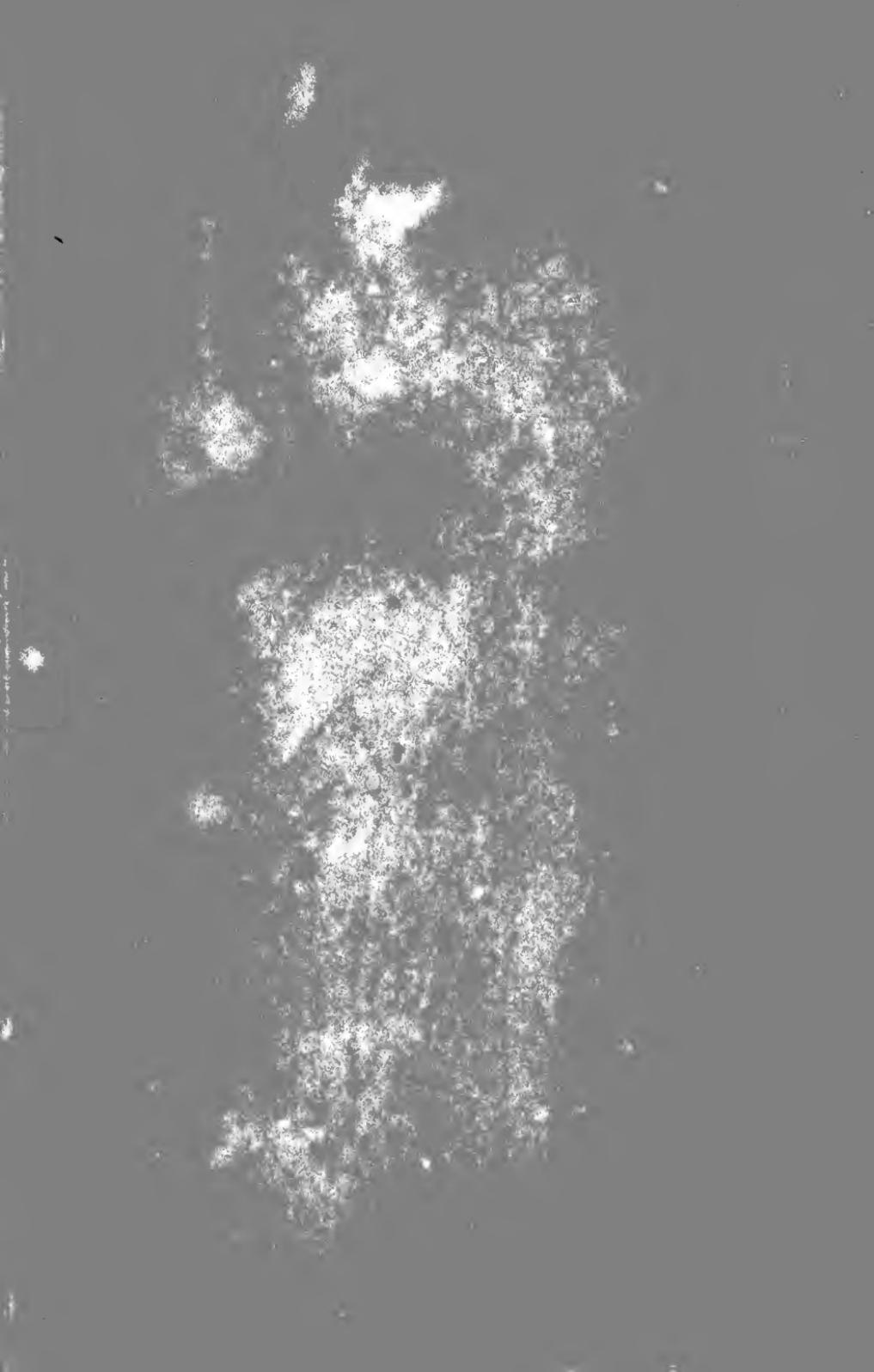
But for Mr. Back’s courage, which ought never to be forgotten, the south windows of St. Peter Mancroft would doubtless be now glazed with Mr. John Dixon’s glass. We have reason to be thankful not only for the preservation of 15th-century work, but also for our preservation from 19th-century “art.”

In 1842 the ideal of worship was for “the parties to sit *facing the pulpit!*” Small wonder that men had strange ideas of beautifying a church when worship centred round a pulpit! Yet there was a movement in the right direction. The broad black margins which had surrounded the monuments were removed. *Broad black margins* perpetually encircling the monuments of old parishioners in a temple where men professed

their belief in the Resurrection of the Dead ! And the monuments in the Chancel—draped with crimson moreen ! The religious feeling of the early 19th century had strange ways of expressing itself, but why reverence the faithful departed with—crimson moreen ?









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Fifteenth-century glass in the chancel w